A Birthday Party for Mozart



Sunday, January 15, 2006 at 3:00 pm
Francis Winspear Centre for Music

Program



DEPARTMENT OF
MUSIC

The second of three concerts
honouring the late
Dr Stuart Davis

Generously co-sponsored by the Wirth Institute
for Austrian and Central European Studies



UNIVERSITY OF ALBERTA
Wirth Institute
FOR AUSTRIAN AND CENTRAL EUROPEAN STUDIES

Wolfgang Amadeus Mozart
(1756-1791)

Vienna, 1792
Your host: Herr Doktor Professor David Koch

Program

Overture to "Bastien and Bastienne", K. 50 (1768)

The University Symphony Orchestra
Michael Massey, conductor

Sancta Maria, K. 273 (1777)
Misericordias Domini, K. 222 (1775)
Ave Verum Corpus, K. 618 (1791)
Venite Populi, K. 260 (1776)

The University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor

Piano Concerto in A Major, K. 414 (1782)
arr for piano and string quartet

I. Allegro
II. Andante
III. Rondeau: Allegretto

Patricia Tao, piano
Guillaume Tardif and Alycia Au, violins
Aaron Au, viola
Sheila Laughton, cello
Jan Urke, double bass

Intermission

Fantasy in F Minor, K. 594 (1790)
Adagio - Allegro - Adagio

Marnie Giesbrecht, organist

Eine kleine Nachtmusik K. 525 In G Major (1787)
III. Menuetto (Allegretto)
IV. Rondo (Allegro)

The University of Alberta Academy Strings
Guillaume Tardif, conductor

Marriage of Figaro (1786), Finale of Act II
The University of Alberta Opera Workshop
Alan Ord, Director
Sylvia Shadick-Taylor, Repetiteur

Cast **Figaro - Rob Clark**
Susanna - Meera Varghese
Count - Jonathan Ayers
Countess - Valerie Andriowski
Marcellina - Kristel Harder
Bartolo - James Gifford
Basilio - Tony Caruso
Antonio - Andrae Marchat

with

The University Symphony Orchestra
Michael Massey, conductor

Texts and Translations

Sancta Maria, K. 273

Sancta Maria, mater Dei, ego omnia tibi debeo, sed ab hac hora singulariter me tuis servitiis devoveo; te patronam, te sospitatricem, eligo.	Holy Mary, mother of God, I owe everything to thee, but from this hour I devote myself to thine especial service. I take thee as my patroness and protectress.
Tuus honor et cultus aeternum mihi cordi fuerit, quem ego numquam deseram neque ab aliis mihi subditis verbo factoque violari patiar.	May thine honor and worship be engraved on my heart forever; may I never abandon it or allow it to be profaned in word or deed by those placed in my care.
Sancta Maria tu pia me pedibus tuis advolutum recipe, in vita protege, in mortis discrimine defende. Amen.	Holy Mary, receive me kindly, prostrate at thy feet; protect me in life, and defend me at the moment of death. Amen.

Misericordias Domini, K. 222

Misericordias Domini cantabo in aeternum.	The mercies of the Lord I shall praise for ever and ever;

Ave Verum Corpus, K. 618

Ave verum Corpus, natum de Maria Virgine:	Hail, true Body, born of the Virgin Mary,
Vere passum, immolatum in cruce pro homine:	Who has truly suffered, was sacrificed on the cross for mortals,
Cujus latus perforatum, unda fluxit sanguine:	Whose side was pierced, whence flowed water and blood:
Esto nobis praegustatum in mortis examine.	Be for us a foretaste (of heaven) during our final examining.

Venite Populi, K. 260

Venite, populi, venite
de longe venite,
et admiramini gentes.
Venite, populi, venite,
an alia natio tam grandis,
quae habet Deos appropinquantes
sibi,
sicut Deus noster ad est nobis,
cujus in ara veram praesentiam
contemplamur jugiter per fidem vivam,
an alia natio tam grandis?

Come, O peoples, come;
come from afar,
and marvel, O races.
Come, O peoples, come;
is there any nation so great
that it has its gods so near to it
as our God is near to us,
whose true presence on his altar
we continually contemplate through
living faith:
is there any nation so great?

O sors cunctis beatior,
O sors sola fidelium,
quibus panis fractio
et calicis communio
est in auxilium.

O fate more blessed than all others,
O fate only of the faithful
for whom breaking bread
and sharing the cup
is a help.

Eja ergo epulemur
in azymis veritatis et sinceritatis,
eja ergo epulemur
et inebriemur vino laetitiae
sempiternae;
an alia natio tam grandis?
Venite, populi, venite.

Therefore let us feast
on the unleavened bread of truth and
sincerity,
Let us feast, therefore,
and become drunk with the wine of
everlasting joy;
is there any nation so great?
Come, O peoples, come.

University of Alberta Madrigal Singers, 2005-2006
Leonard Ratzlaff, conductor

Soprano
Suzanne Abele
Dawn Bailey
Irene Bosma
Shannon Brink
Trish Dandy
Kimberley Denis
Amy Gartner
Jill Hoogewoonink
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Kripa Nageshwar

Alto
Taryn Boston
Jeanie Casault
Angela Chiang
Tamara Guillaume
Kristel Harder
Bronwen Harvey
Erin Hooper
Natalie Hreczuch
Sara Mills
Laura Pauls
Sima Shamsi
Gillian Scarlett

Tenor
David Archer
Alex Eddington
Ryan Herbold
WeiHsi Hu
Nathan Létourneau
Michael Litchfield
Caleb Nelson

Bass
Jonathan Ayers
Kyle Carter
Rob Clark
Rob Curtis
Bill Fulton
Brendan Lord
Damon MacLeod
Adam Sweet
Mark Tolley
Jordan Van Biert
Anthony Wynne

University of Alberta Academy Strings
Guillaume Tardif, concertmaster

Violin 1
Guillaume Tardif
Maria Barton
Aldo Aguirre Camacho
Sabrina Steed
Grant Sigurdson
Christina Barry

Violin 2
Alyssa Cheung
Martine denBok
Daniel Gervais
Janet Chung
Carmen Yuen
Amy Kao

Viola
Leanne Dammann
Jeannette Comeau
Charlene VandenBorn

Cello
Jeff Faragher
Martin Kloppers

Bass
Jonathan Hickle

University Symphony Orchestra
Michael Massey, conductor

Violin I
Alissa Cheung**
Sabrina Steed
Christina Barry
Maria Barton
Janet Chung
Martine denBok
Daniel Gervais
Aldo Aguirre Camacho
Amy Kao
Grant Sigurdson

Violin II
Quinn Grundy*
Carmen Yuen
Rebecca Guigui
Cynthia Johnston
Natalia Perez
Gunilla Eineke

Viola
Jeanette Comeau*
Leanne Dammann
Ken Heise
Robin Leicht
Charlene VandenBorn

Cello
Anthony Bacon*
Martin Kloppers
Jeff Faragher
John Fedor
Kathleen Ludwig
Caitlin Smith

Bass
Mark Radosh*
Jonathan Hickle
Roxanne Nesbitt
Ted Tessier

Flute
Aura Giles*
Adam Ferland

Oboe
Alyssa Miller*
Matt Jaffray

Clarinet
Michelle Davies*
Tammy Kam

Bassoon
Ondrej Golias*
Lisa Hryciw

Horn
Olwyn Supeene*
Jen Reimer

Trumpet
Ryan Frizzell*
Ashley Clelland

Timpani
Ryan Laslop*

*Principal
**Concertmaster

Program Notes

Overture to "Bastien and Bastienne", K 50

Written in 1768 when Mozart was twelve, *Bastien and Bastienne* is based upon the *The Loves of Bastien and Bastienne* (Les amours de Bastien et Bastienne) by Marie-Justine-Benoîte Favart and Harny de Guerville. This in turn was a parody/adaptation of Jean-Jacques Rousseau's operatic intermezzo *The Village Soothsayer* (Le devin du village).

Bastien and Bastienne draws from the ideas of Pastoral innocence both dramatically and musically. It is composed as a one-act singspiel (spoken dialogue between music numbers) and its small casting and short length makes it particularly well suited for modest staging. Of interest is the melody of the Overture which is almost identical to the one Beethoven later used in the "Eroica" Symphony.

SYNOPSIS

Bastienne pines for her sweetheart Bastien who has left for the city. While Bastienne has been tending her sheep, Bastien has been seduced by the shine and glamour of both the city and a wealthy lady. Upon the recommendation of Colas, when Bastien returns, Bastienne plays hard-to-get so cruelly that the distraught and ill-loving Bastien is brought to the brink of suicide. Finally realizing their transcendent love, the two shepherders discard pretence and reaffirm their mutual love for each other.

Mozart's Sacred Music

Mozart wrote a considerable amount of sacred music at various stages in his life, much of it while he was in the service of Archbishop Colloredo in Salzburg. This output included 14 masses, two settings of the Vespers, and settings of the Litanies as well as numerous shorter works, many of which were written to be performed as offertories in the regular liturgy. It is this latter group of works which we are sampling this afternoon.

Sancta Maria, K. 273, was completed in September 1777, shortly before he left Salzburg for a longer visit to Paris. Written in the key of F major, it presents the anonymous prayer to the Virgin Mary fairly simply but with lovely melodic flow. Like all four of the works presented this afternoon, it is accompanied by strings and organ continuo.

Misericordias Domini, K. 222, is an offertory written by Mozart on commission for the Elector Maximillian III while Mozart was in Munich in 1775 for the premiere of one of his lesser known operas **La finta giardiniera.** In contrast with **Sancta Maria**, this is a much more adventurous work both in length and contrapuntal complexity – it almost appears as if Mozart is attempting to display his skill as a writer of counterpoint. It is all the more remarkable a work knowing that he wrote it in considerable haste to meet the deadline for its performance at a Lenten service in the Munich Court Chapel in March of that year.

Mozart wrote one of his most well known and enduring church works, **Ave verum corpus**, K. 618, in June 1791, only half a year before his death. It was written for the choir of a small parish church in Baden, for use in a Eucharistic service. It sets only the first portion of the text, and the setting is remarkable for its simplicity and directness. In commenting on this work the celebrated pianist Artur Schnabel remarked that it was "too simple for children, and too complex for adults".

The final work in this set, **Venite populi**, K. 260, again dates to Mozart's time in Salzburg in the 1770s. It was written in 1776. It is a highly celebratory work, written for double chorus, and is presented in three short movements: Allegro – Adagio – Allegro. **Venite populi** makes extensive use of antiphonal technique, i.e., the two choirs singing responsively to each other, with much contrast in dynamics and articulation used to colour an obviously evocative text (e.g., "Let us therefore wallow in the pastures of Truth and Sincerity, inebriated by the Wine of Everlasting Joy") and features a much more adventurous use of chromatic harmony than either **Sancta Maria** or **Misericordias Domini.**

Piano Concerto in A major, K. 414

By late 1782, when the *Piano Concerto in A major, K. 414* was composed, Mozart had settled in Vienna and was trying to make a living as a freelance artist, having left his position under the archbishop Colleredo the previous year. It appears that he worked on three concerti simultaneously, K. 413, 414, and 415, and he arranged all three of them in the present version of piano with string quartet to encourage performances and sales of the music. As a freelance artist, he was also cognizant of the tastes of his public. In December, 1782, he wrote to his father, that they are "a happy medium between what is too easy and too difficult; they are very brilliant, pleasing to the ear, and natural, without being vapid. There are passages here and there from which connoisseurs alone can derive satisfaction, but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why."

The Concerto in A major, K. 414 is a lovely work that does not shock its listener, but also does not fall into formulaic predictability. The first movement expresses a graceful and melancholy nonchalance and the first theme material has a sweetness found in many works of the same key by Mozart. The second movement, an Andante in D major, is solemn and almost religious in character. The opening theme is taken from a work of Johann Christian Bach, who died on January 1, 1782, and the inclusion of this theme may well be in homage to him, a composer whom Mozart loved and respected. The third movement, a light-hearted Rondo in 2/4, is a charming contrast to the sweetness and solemnity of the first two movements.

Fantasy in F Minor, K. 594

In the 18th Century, constructors of mechanical instruments were highly regarded. Haydn, Mozart and Beethoven all composed for mechanical clocks or automatic organs. A mechanical apparatus set a roller rotating: via a gear, nails on the roller opened the valves of the pipes to admit wind.

After the death of a famous Austrian field marshal, Laudon, in July 1790, Count Joseph Deym-Müller commissioned Mozart to write the *Fantasy, K594*, for the mechanical clock in his showroom on Himmelpfort Street in Vienna. Here he exhibited an artificially illuminated mausoleum with a life-size wax figure of the general in a glass coffin. The opening and closing sections of the Fantasy are soft funeral music, while the lively middle section of the work recalls the fascinating life of the military hero.

There are many laudatory descriptions of Mozart's virtuoso organ playing and he called the organ "the king of all instruments" in a letter to his father (October 18, 1777). The two fantasies in f minor, along with the Andante in F Major written for mechanical clocks are traditionally played on the organ and considered part of the organist's repertoire. Other than continuo organ music for choral and orchestral works, Mozart also composed small works for organ and chamber groups called "Epistle Sonatas" for use in the mass.

Eine Kleine Nachtmusik, K. 525

The *Eine Kleine Nachtmusik, K. 525*, completed August 10, 1787, in Vienna, is the 13th serenade in Mozart's output. The manuscript of the piece, found in 1955, shows that only four of the usual five-movement divertimento remain, a first minuet being apparently torn out of the suite. The light-hearted 'night music' would have been performed at night, around 11pm, probably at the house of one of his Viennese patrons.

Placed in context, the piece speaks to Mozart's versatility in spirits and styles, in a period of intense creativity. At age 31, Mozart saw the successes and intrigues of *The Marriage of Figaro* (1786), and came back to Vienna from a four-week stay in Prague (January, 1787), where his *Figaro* likened him to a popular hero. Leopold Mozart's death (28 May 1787, aged 68) was also marked by the completion of two string quintets in C and G minor, K. 515-6 April-May 1787, and a piano sonata, K. 521. The late K. 526 keyboard-violin sonata (24 Aug. 1787), his penultimate, is often regarded as the finest example of balance in between the two instruments. The premiere of *Don Giovanni* happened in Prague at the end of October 1787. At the time, he was also hosting his student Nepomuk Hummel (1786-88). Mozart's last three symphonies would follow in the summer of 1788 (K. 543, 550, 551).

The Marriage of Figaro

The Marriage of Figaro is based on *Le Mariage de Figaro,* the second of three plays about the same principal characters by Pierre-Augustin Caron de Beaumarchais (1732-99). When King Louis XVI read the manuscript to the play he exclaimed: "This is detestable, it will never be played!" The King apparently felt the very foundations of social structure in society were threatened by the play. The portrait of a group of servants mocking their aristocratic master and making him beg for mercy was something that frightened rulers at a time when the French Revolution was brewing. Beaumarchais' play was in print for six years before it was permitted on the Paris stage in 1784. Mozart's musical setting was premiered in Vienna in 1786.

Beginning at 7:30 pm through Wednesday – Saturday, February 1 - 4, 2006 the University of Alberta Department of Music is presenting a fully staged production of "The Marriage of Figaro" by Mozart at Convocation Hall in the Old Arts Building on the University Campus.

This evening we would like to give you a taste of Mozart's wonderful music from "The Marriage of Figaro", semi-staged. The scene from this magnificent comedy is the finale to the second Act. At this point in the action all the protagonists gradually gather on stage in a mounting crescendo of confusion as the lovers Figaro and Susanna, assisted by the dejected Countess, try to out wit the jealous Count, assisted by Marcellina, Bartolo the doctor, and Basilio the music master. They are fighting over who is going to marry Figaro: will it be his beloved Susanna or the old shrew Marcellina with her legal claim on Figaro. Also, central to the action, the Count is planning a rendezvous with the lovely Susanna as his right as Lord and Master on this, the night of the wedding, a right he gave up when he married Rosina, now the Countess.

As the action for this scene begins, the enraged Count believes that Cherubino, the young, love- struck pageboy, is hiding in an adjoining room, and yells for him to come out. The Countess reluctantly tries to explain that yes, he is in there and perhaps is partially naked to disguise him as a woman, but only as a joke. The Count is disgusted and declares that he will kill him for this outrageous behaviour. Finally, as the door opens, Susanna coyly appears to the great astonishment of the Count and Countess. As the Count rushes into the adjoining room, Susanna assures the Countess that Cherubino is no longer there. Confused, the Count begs the Countess for forgiveness for his jealous suspicions, but questions her, none the less. Finally, with Susanna's help, the situation is at least temporarily resolved. Just then, Figaro enters to tell them that things are ready for the wedding procession to start. However, the Count wants an explanation about a note he has received earlier that day. Figaro denies ever seeing the note saying "My face may lie but I don't" (even though Figaro did write it!). Changing the subject, Figaro, assisted by Susanna and the Countess, pleads for a happy ending, as the Count is wondering what is keeping Marcellina and her legal paper. Just then, Antonio, the inebriated gardener, stumbles in demanding to know who jumped out of the window into the flower bed and in the process accidentally dropped a note as he ran away "like a shot from a cannon." Figaro, trying to protect Cherubino, takes the blame himself. But the Count, smelling a rat, questions Figaro about the note. With the help of Susanna and the Countess, Figaro gains the upper hand again. Finally, Marcellina, Bartolo, and Basilio enter demanding a hearing on Marcellina's legal note. They give testimony to the Count as Figaro, Susanna and the Countess protest in vain. Tempers mount to a boiling crescendo as the Act comes to a boisterous end.

A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra as well as Visiting Assistant Professor of Viola, Violin and Chamber Music at the University of Alberta where he is also a *Winspear Fellow*.

A student of Andrew Dawes and Gerald Stanick at the University of British Columbia where he studied both violin and viola, Aaron graduated Head of the Class in 1998. He was then awarded the *Johann Strauss Foundation Scholarship for the Advanced Study of Music in Austria* and pursued a year of studies at the Universitaet Mozarteum in Salzburg Austria with Thomas Riebl and Claudia Bussian.

A frequent guest of CBC Radio, Aaron has appeared as a soloist and chamber musician on both violin and viola in concerts across Canada, the U.S. and Europe. He has also won various competitions including the 1993 CIBC National Music Festival where he was violist of the Bridge Trio. A member of the National Youth Orchestra of Canada, Aaron served as concertmaster for the orchestra's tour of Canada and Japan. He also performed with the Vancouver Symphony and Opera Orchestras as both violinist and violist. In the summer of 2001, Aaron participated as a faculty member at the Agassiz Music Festival in Winnipeg, performing chamber music as both violinist and violist as well as coaching several talented young musicians. Aaron recently completed an extremely successful tour of Cuba as principal violist of the University of Alberta Academy Strings Orchestra.

Aaron is currently working on his Doctor of Music degree at the University of Alberta where he has been awarded the *University of Alberta PhD Scholarship*. Under the guidance of Guillaume Tardif and and Tanya Prochazka, he is pursuing studies in string performance and pedagogy.

A versatile violinist, **Alycia Au** has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Masters of Music Performance degree from the University of Alberta

where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa and Europe. A versatile keyboard artist, she performs regularly as an organ soloist in recitals and with orchestra, as a choral accompanist and chamber musician. Educated at the University of Alberta, the Eastman School of Music, Rochester, NY and the Mozarteum, Salzburg, Austria, Dr Giesbrecht is Professor of Music at the University of Alberta where she teaches Organ Performance, Organ Literature and related subjects. She was national president of the Royal Canadian College of Organists from 2000 to 2002 and was invited to be on the faculty of the 2005 McGill International Organ Academy.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra. Since 1975, she has played Assistant Principal cello with the Edmonton Symphony Orchestra. Sheila has also worked two summer seasons with the Rome Opera Orchestra. She is a founding member of the Edmonton Chamber Orchestra (ECHO), of which she is Principal Cellist. Sheila and her husband Wei Yew, a graphic designer, have four daughters.

As a conductor, **Michael Massey** has been deeply influenced by his studies in England in 1984 with George Hurst. Since 1977, he has been Music Director of the Edmonton Youth Orchestra programme. Mr Massey appears as guest conductor locally and abroad having worked with the Edmonton Symphony Orchestra, the Calgary Philharmonic Orchestra, the Philharmonia Orchestra and the Scottish National Orchestra.

In 2002, for his contribution to the cultural life of the city, Mr Massey was inducted into the Edmonton Cultural Hall of Fame as an Artist–Builder and also received the Queen's Golden Jubilee Medal.

Leonard Ratzlaff is professor of choral music and Chair of the Department of Music at the University of Alberta. He is conductor of the University of Alberta Madrigal Singers and the Richard Eaton Singers, Edmonton's symphonic chorus. He is a frequent clinician and adjudicator, and has guest-conducted numerous Canadian ensembles, including the Edmonton Symphony Orchestra, National Youth Choir, Pro Coro Canada and the Winnipeg Singers. He has conducted premieres of new works by a number of Canadian composers, including Allan Bevan, Malcolm Forsyth, Allan Gilliland, Imant Raminsh, Sidney Robinovitch, James Rolfe and Mark Sirett. He sang in numerous projects in North America and Europe with the late American conductor Robert Shaw. Awards include the Julius Herford Dissertation Prize for his study of the *Te Deum* of Anton Bruckner (Iowa, 1985); Faculty of Arts Undergraduate Teaching Award and induction into Edmonton's Cultural Hall of Fame (2001); the Richard Eaton Award of Distinction for Exemplary Service to Choral Music in Alberta, presented by the Alberta Choral Federation, and the Queen's Jubilee Medal for service to choral music in Canada (2002).

In 2003 he was inducted into the Alberta Order of Excellence, and in 2004 he was named as a Member of the Order of Canada, in recognition of his contributions to choral music in Canada

Patricia Tao joined the U of A Faculty in 2002. For 10 years as pianist of the Guild Trio, she performed throughout North America and Europe. Dr Tao also toured Europe as an "Artistic Ambassador" for the United States and throughout the US for Columbia Artist's Community Concert series. She served as an artist-in-residence at the Tanglewood Music Center and the University of Virginia and has given live radio broadcasts on NPR's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room" and the St Louis public television series "Premiere Performances." Commissions and premieres of new works by leading American composers include William Bolcom, Harvey Sollberger and Sheila Silver. She has recorded on the CRI and Arktos labels.

Dr Tao received her Bachelor of Arts from Harvard University, Master of Music with Distinction from Indiana University, and Doctor of Musical Arts from the State University of New York at Stony Brook. Her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish, and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. Previously, she taught at Western Washington University and the University of Virginia.

Born 1975 in Quebec City, **Guillaume Tardif** holds a Doctor of Musical Arts from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon and Master of Music from the Conservatoire du Québec. He studied violin with Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer. He has appeared as soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC, Toronto), the Paraiba Symphony (Brazil), and the Remenyi Chamber Orchestra (Béla-Bartok Hall, Hungary). He has been a leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, the

New Brandon Trio, and has performed in recital in major venues and universities across Canada, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on TV, radio and the internet on national and international networks. He has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini and completed two CD recordings: *From the Library of Joseph Szigeti*, with Janet Scott-Hoyt (upcoming release) and *Virtuoso Encores* with Judith Kehler Siebert (Dell'Arco Publications). He served in 2005 as President of the Alberta String Association.

Guillaume Tardif is Assistant Professor in the Department of Music at the University of Alberta.

Born in Toronto of Estonian parents, **Jan Urke** is Principal Double Bass of the Edmonton Symphony Orchestra. His teachers were Tom Monohan at the University of Toronto and Stuart Knussen at the Banff Centre for the Arts.

He is a veteran of many Canadian orchestras including the Orchestra Symphonique of Quebec, the Hamilton Philharmonic, the National Ballet, the Canadian Opera and the Toronto Symphony. Jan Urke recently performed as concerto soloist with the Edmonton Symphony Orchestra and the Edmonton Chamber Orchestra.

The University of Alberta Academy Strings
Academy Strings, under the direction of Professor Guillaume Tardif, is the principal student string ensemble at the University of Alberta. Academy Strings perform two concerts annually, and comprises the string section for the University Symphony Orchestra. The Academy Strings has performed throughout western Europe, Alberta and BC, and in February 2002 the Academy Strings toured Cuba to great acclaim.

The University of Alberta Madrigal Singers, one of the leading university choirs in Canada, were formed in 1974 by Larry Cook, and have been conducted since 1982 by Leonard Ratzlaff. The choir is composed of undergraduate and graduate music students and students from other faculties. Founded as a small ensemble devoted to the study and performance of madrigal and chanson repertoire of the Renaissance period, the Madrigal Singers currently number over 40 singers and perform repertoire of all periods and styles. The Madrigal Singers have had frequent successes in choral competitions in recent years, with several first prizes in the Mixed Choir category of the Canadian Broadcasting Corporation Competition for Amateur Choirs (1992, 1996, 1998, 2004) as well as in the Robert Schumann International Choral Competition in Zwickau, Germany (1995) and the Cork International Choral Competition in Ireland (1999). The Madrigal Singers have performed at two national conventions of the Association of Canadian Choral Conductors, and have participated in *University Voices*, a festival of Canadian university choirs focusing on contemporary choral repertoire, sponsored and hosted by Soundstreams Canada in Toronto. They collaborate regularly with the Edmonton Symphony, and last season performed Handel *Messiah* with the ESO. They are

frequently recorded for broadcast on the CBC's regional and national networks. The Madrigal Singers have released four CDs: *Musicians Wrestle Everywhere* (1997); *Balulalow: Anthems, Carols and Lullabies for Christmas* (1999), *My Soul, There is a Country* (2001), with the first recording of Gavin Bryars' *On Photography*, and *The Passing of the Year* (2003), which features the premiere recording of British composer Jonathan Dove's new choral cycle by that name. More information as well as a listing of the choir's recordings and repertoire in recent years can be found at the Madrigal Singers website: www.ualberta.ca/~mads.

The University of Alberta Opera Workshop
Under the direction of Dr Alan Ord, participants in the Opera Workshop study and perform scenes, or full-length works from the operatic literature each term. An emphasis is on the development of operatic acting, character development, and proper movement on stage. The productions are performed on stage at Convocation Hall with costumes, properties, lighting, and scenery. The larger productions are done with full orchestra. Works presented by the Opera Workshop include: *The Medium* by Menotti, *A Midsummer Night's Dream* by Britten, and *Gianni Schicchi* by Pucinni.

On February 1-4, 2006, the Opera Workshop will present a full-length opera performance of *The Marriage of Figaro* by Mozart, together with the University Symphony Orchestra, directed by Michael Massey.

The University Symphony Orchestra
The University Symphony Orchestra, directed by Professor Michael Massey, is the full University of Alberta student symphony orchestra. Participation is mandatory for string students. The Academy Strings comprise the string section of the USO. The USO performs a wide range of repertoire, from the classical period to modern composers. The Symphony Orchestra gives three concerts in the University's Convocation Hall each year, and often participates in choral concerts and operatic presentations. In February 2003, the USO collaborated with the Opera program to produce *The Magic Flute* by Mozart and in January, 2005 performed *Gianni Schicchi* by Puccini and Menotti's *Old Maid and the Thief*. The USO has performed four times in Edmonton's concert hall, the Francis Winspear Centre for Music, each time enjoying a full house.

Dr Stuart Davis

Dr Stuart Davis, named Edmonton's 2003 Philanthropist of the Year, is an alumnus of the University of Alberta having obtained his BSc and MSc in chemistry before heading off to McGill to complete his PhD. He soon returned to the University of Alberta's Chemistry Department where he spent 40 years teaching future scientists and pursuing his research on the physical properties of clay.

In recent years Stuart Davis could often be spotted pedaling his bicycle across campus or downtown to the Winspear. One day in the spring of 2000, he dropped into the Winspear Centre for Music to offer to donate the necessary funds for the building of the Davis Concert Organ. In my RCCO president's message for "The American Organist" journal that fall, I called it "Miracle on 97th St." The organ selection and purchase committee had been meeting since 1993 to plan for an organ in the new Winspear Centre for Music, but three years after the hall was inaugurated, we were still at a stand still for lack of funds. Dr Davis had no idea when he offered to donate funds for the organ that all the plans were ready to go. The Letourneau Organ firm began building the organ immediately. On September 11, 2001, the facade of the organ was unveiled and one year later we began celebrating the Davis Concert Organ with its music!

We are so glad that we could thrill to the wonders of the Davis Concert Organ together with Dr Davis for the last three years. We miss him greatly! The organ is dedicated to the memory of Stuart Davis' wife Winona Davis. We will remember and celebrate Winona and Stuart Davis this afternoon, in the final concert of our three series in February and every time we have the privilege and opportunity to play the magnificent Davis Concert Organ!

Submitted by
Marnie Giesbrecht

Final Concert in Honour of the late Dr Stuart Davis
Francis Winspear Centre for Music

Sunday 12 February, 8:00 pm
Music at Convocation Hall I
Francis Winspear Centre for Music
Marnie Giesbrecht, Joachim Segger
Solo and Duo Majoya
From Darkness to Light
Piano Sonata in B Minor: Franz Liszt
Fantasia on the chorale "Ad nos, ad salutarem undam", for organ: Franz Liszt
O Sacred Head: Charles Stolte
In the Light for Organ and Piano: Carson Cooman
Admission: $15/stud/sen, $20/adult
For more information, please call 492-0601

Piping Hot *Sundays @ 3*

Winspear Centre for Music

Sunday, February 19 at 3:00 pm	*Fancy French Fingers* **Maurice Clerc, organist** Dijon Cathedral, France
Sunday, March 12 at 3:00 pm	*Pulling Out all the Stops* **John Longhurst, organist** Mormon Tabernacle, USA

Tickets: Winspear Box Office 428-1414, TIX on the Square 420-1727
For more information, please call 429-1655, www.rcco.edmonton.ab.ca

FACULTY OF
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ROYAL CANADIAN COLLEGE OF ORGANISTS

Upcoming Events

January
16 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from the
Department of Music
Free admission

16 Monday, 8:00 pm
New Music Concert
New Works for String Quartet
by U of A Student Composers
in Music 560/660/760
Studio 27, Fine Arts Building
Free admission
For information call 492-0585/492-9165

20 Friday, 8:00 pm
Music at Convocation Hall I
Eleni Pappa, piano
Konstantina Pappa, violin
Nocturne for Violin and Piano: John Cage
Theme and Variations for Violin and
Piano: Olivier Messiaen
Road Movies for Violin and Piano:
John Adams
Each life converges to some center:
Keith Hamel
Fratres: Arvo Pärt
Sonata No 1: Alfred Schnittke
Admission: $15/stud/sen, $20/adult

30 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

February
1-4 Wednesday-Saturday, **7:30 pm**
Opera Workshop
Alan Ord, Director
Full-length opera performance of
The Marriage of Figaro: Mozart
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Music at Convocation Hall II
William Street, saxophone
Roger Admiral, piano
Trevor Brandenburg, percussion
Rigirio (2000) : Stefano Gervasoni
Adagio Dialettico (2000): Brice
Pauset
durch (2004): Mark Andre
the noise of carpet (2005)
(Premiere): Scott Godin
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, **Convocation Hall**
Student Recital Series
Featuring students from
the Department of Music
Free admission

9 Thursday, 3:30 pm
Piano Masterclass
Visiting Artist **Kyoko Hashimoto**
Studio 27, Fine Arts Building
Free admission

10 Friday, 8:00 pm
Visiting Artist Recital
Kyoko Hashimoto, piano
Admission: $15/stud/sen, $20/adult

12 Sunday, 3:00 pm
The University of Alberta
Symphonic Wind Ensemble
William Street, Director
Admission: $10/stud/sen, $15/adult

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice.
Please call 492-0601 to confirm concerts (after office hours a recorded
message will inform you of any changes to our schedule).


Music
at Convocation Hall
2006-2007

"The most universal quality of man is his diversity"

(Michel de Montaigne, 1533-1592)

Each season the Department of Music at the University of Alberta presents

Music at Convocation Hall, a classical music subscription series featuring our academic staff, visiting professors and guest artists. The repertoire is richly varied, from early music to the 21st century.

As in the past seasons there are soloists and chamber groups (look for the accordion in February!). All concerts take place in our beautifully intimate Convocation Hall on the campus of the University of Alberta.

This season you again have four subscription options to choose from:

All 12 MACH concerts (MACH I and II)

Two six-concert series:

MACH I (mostly on Friday evenings)
MACH II (mostly Fridays and weekends)

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redeemable for 6 tickets to
any 2006-07 MACH concert!

See the centerfold to order



William Street | Roger Admiral | Marnie Giesbrecht | Patricia Tao

Music at Convocation Hall I

2:15 pm Pre-concert introduction | 3:00 pm Concert | 7:15 pm Pre-concert introduction | 8:00 pm Concert

Sunday, September 17, 3:00 pm

William Street, saxophone
Roger Admiral, piano

Works by Bashaw, Bauzin, Godin and Sauguet

Roger Admiral and William Street are well known for their performances of music for saxophone and piano drawn from the repertoire of the traditional and the contemporary. On this year's MACH series concert they will be presenting the recently published and scintillating Sonate Op 15 pour saxophone alto et piano by French composer Pierre-Philippe Bauzin, known for his witty and clever musical lines, as well as Noise of Carpet by Canadian composer Scott Edward Godin. The second half of the program will include Sonatine Bucolique by Henri Sauguet and a premier of Music for Alto Saxophone and Piano by University of Alberta composer Howard Bashaw. Following this evening's concert they will begin a two week concert tour of the US.

Friday 17 November, 8:00 pm

Marnie Giesbrecht, organ, harpsichord
Buxtehude anniversary:
Buxtehude and contemporaries
"All Around Bach"

The many influences on the organ works of Johann Sebastian Bach include the North German, Central/South German and Italian composers as well as the French keyboard tradition. This program traces some of the most significant influences and displays the great variety of tonal colours of the 1978 Casavant organ in works by Bach-forerunners Dietrich Buxtehude, Johann Pachelbel, Girolamo Frescobaldi and Georg Boehm; a Concerto after Vivaldi and the Passacaglia by J.S Bach; and a brilliant Prelude and Fugue by one of Bach's last students, Johann Ludwig Krebs.

Friday 19 January, 8:00 pm

Patricia Tao

My Song: Bright Sheng
Sonata in A Minor, D. 784: Schubert
Phantasiestucke, Op 12: Schumann
Liebeslied/Frühlingsnacht: Liszt/Schumann

Many of the composers who were brought up during the Cultural Revolution in China emigrated to the West and are the first generation of Chinese composers to be widely heard across the world. They have successfully fused eastern elements (taken from folk-song, literature, poetry and history) into their distinctive compositional styles. Bright Sheng's composition, My Song, is one of the best pieces to come from this group of composers. The rest of the program comes from the German Romantic period, with two great works by Schubert and Schumann and a Liszt arrangement of two of Schumann's songs.



Charles Hudelson | Sylvia Shadick-Taylor | Marina Hoover | Russell Whitehead

Friday 16 February, 8:00 pm

Shelley Younge, flute
Tanya Prochazka, cello
Aaron Au, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano

Vox Balaenae (Voice of the Whale): George Crumb
Suite Hebraic: Srul Irving Glick
Chamber Syymphony No1, Op 9: Schoenbergs, arr Anton Webern

An environmental group rescued a distressed female humpback whale, which had been entangled in a spider web of crab traps and lines, just east of the Farralone Islands. When she was freed, the divers say she swam in what seemed like joyous circles . She came back to each and every diver, to nudge and gently thank them. Some said it was the most beautiful experience of their lives. The man who cut the rope out of her mouth says that her eye was following him the whole time, and he will never be the same.

Friday 9 March, 8:00 pm

Marina Hoover, cello
Patricia Tao, piano

Sonata: Debussy
Sonata: Poulenc
La Lugubre Gondola: Liszt
Sonata for cello and piano
Sonata No 1: Strauss

This concert program explores mostly lesser known works for the cello and piano. The first half opens with the very popular Debussy Sonate and ends with the delightful but less often performed Poulenc Sonata. The second half explores the earliest and latest compositions of two great composers, Richard Strauss and Franz Liszt. Both works were written around 1883, but are worlds apart in their respective compositional styles. These two pieces are also featured on Marina and Patty's debut CD, which we hope to have available at this concert.

Friday 20 April, 8:00 pm

Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano

Works by
Howard Bashaw
Paul Steenhuisen
Andriy Talpash

Picture it now: a playground, filled with fresh and stimulating ideas. A place promoting reflection and innovation, hand in hand; a brilliant synergy of creative energy, dedication and talent. In the playground find nationally and internationally acclaimed musicians Roger Admiral, Guillaume Tardif, Tanya Prochazka, Russell Whitehead and composers Howard Bashaw, Paul Steenhuisen and Andriy Talpash. Prepare yourself for a scintillating night of music and music making including two world premieres. Join us!

Look out for these special Department of Music concerts in 2006-2007

Saturday 14 October 2006, 8:00 pm
Convocation Hall
Ensemble Contemporain de Montréal

Saturday 4 November 2006, 8:00 pm
Convocation Hall
Eckhardt-Gramatté Competition Winner
David Eggert, cello

Tuesday 14 November 2006, 8:00 pm
Francis Winspear Centre for Music
Czech Boys' Choir "Boni Pueri"
Co-sponsor: Czech Society for Arts and Sciences of Alberta

Friday 2 February 2007, 8:00 pm
Francis Winspear Centre for Music
Kilburn Memorial Concert
with Paul Jacobs, organ

Saturday 10 March 2007, 8:00 pm
Convocation Hall
Vancouver Chamber Choir

Did you know that we also have 12 large ensembles (choirs, bands, orchestra and world music ensembles) presenting 24 concerts in 2006-07?!

Tickets: $15 adults, $10/students/seniors

Check our website at www.ualberta.ca/music for details.

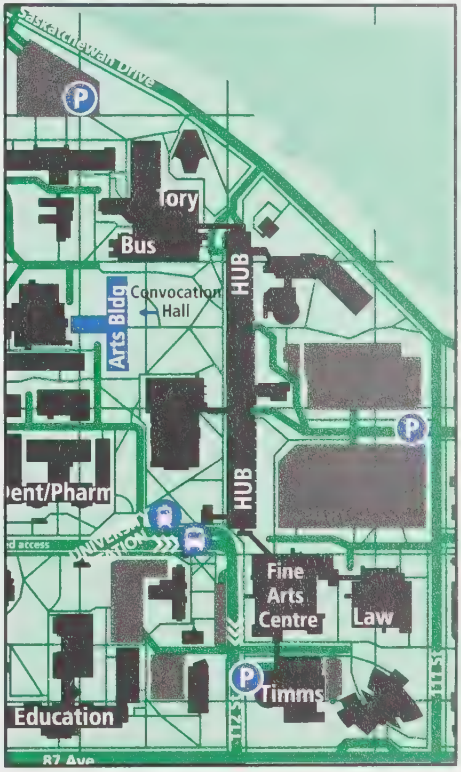
Please call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

Advance tickets are available from the Music Office, Fine Arts Building 3-82, during office hours (9:30 am to 12 noon and 1:00 to 3:30 pm Monday through Friday). Tickets may also be ordered by phone using MasterCard or Visa.

In most cases, tickets are available at the door immediately prior to the performance. Convocation Hall has no reserved seating.

Parking is available on 111 Street between 89 & 90 Avenue. Underground parking is available at the Timms Centre for the Arts on 112 Street and 89 Avenue.

Unless otherwise noted, all concerts will take place in Convocation Hall, Arts Building on the U of A Campus. Wheelchair access is from the southwest side loading door of the Arts Building.



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Department of Music

Fine Arts Building 3-82
Call: 492-0601
Email: music@ualberta.ca
Tickets for Music at Convocation Hall are also available at TIX on the Square, 420-1757 or
email TIX@tixonthesquare.ca

SPECIAL BONUSES FOR OUR SUBSCRIBERS!!

Subscribe to MACH I and MACH II and you will not only save 30% off a regular ticket but we will send you a complimentary ticket to the March 2007 concert of the Vancouver Chamber Choir in Convocation Hall.

Subscribe to MACH I or MACH II or your very own MACH six-pack,

and you will not only save 25% off a regular ticket, but we will send you a complimentary ticket to the 4 November 2006 concert by U of A alumnus and winner of the National Eckhardt-Gramatté Competition, cellist David Eggert.

Classical Music Sampler

A choice of concerts in January or February 2007 are part of Tix-on-the-Square's Classical Music Sampler: one concert a month from each of seven of Edmonton's high quality classical music groups for a delightfully low price.

For information, contact TIX at 420-1757.

Music at Convocation Hall

2006-2007 Subscription Ticket Prices

SERIES	# of concerts	Subscription type	Price
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MACH I or II or Six-Pack Sampler	6 concerts	Adults Students/seniors	[illegible] $65

2006-2007 Subscription Form

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MACH six-pack		x	
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Music at Convocation Hall
Department of Music
3-82 Fine Arts Building,
University of Alberta
Edmonton, AB T6G 2C9



Janet Scott Hoyt | Lidia Khaner | Allene Hackleman | Elizabeth Koch | Chuck Hudelson | William Harrison | Timothy Shantz | Scott Whetham

Music at Convocation Hall II

2:15 pm Pre-concert introduction | 3:00 pm Concert | 7:15 pm Pre-concert introduction | 8:00 pm Concert

Saturday 9 September, 8:00 pm

Janet Scott Hoyt, piano; Lidia Khaner, oboe
Allene Hackleman, horn; Elizabeth Koch, flute
Chuck Hudelson, clarinet; William Harrison, bassoon

Quintet Op 16 for Piano and Winds: Beethoven
Trio for Oboe, Bassoon and Piano: Poulenc
Sextet for Piano and Winds: Thuille

Our opening concert will feature some gems of the chamber music repertoire for winds and piano. Janet Scott Hoyt will be joined by the wonderful principal wind players of the Edmonton Symphony Orchestra for an evening of some of their favorite works. A performance of the Quintet Op 16, by Beethoven will be followed by a rollicking Trio for oboe and bassoon by Francis Poulenc. Our listeners will be especially interested in the opportunity to hear the Sextet Opus 6 by Ludwig Thuille. This big romantic work is reminiscent of Brahms. It is rarely performed.

Sunday 15 October, 3:00 pm

Russell Whitehead, trumpet; Ryan Frizzell, trumpet
Nancy Stepney, trumpet; Allene Hackleman, horn
Kathryn Macintosh, trombone; Ryan Purchase, trombone; Scott Whetham, tuba

Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments: Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story: Bernstein, arr Jale Gale

A wonderful programme of brass music, including two Edmonton composers: The "Golyardes Ground" is vintage Malcolm Forsyth, sparkling and clear, and, Roger Deegan"s vivid "Thanatopsis". One of Roger Deegan's teachers is also represented tonight in "Music for Brass Instruments" by Ingolf Dahl. Two composer/counductors are included as well: Street Song, by Michael Tilson Thomas, and Suite from "West Side Story" by Leonard Bernstein.

Friday 12 January, 8:00 pm

Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord

English Songs
from Dowland to Britten

We dedicate the evening to many great British composers. This evening of music will pass from the intimate English lute song of John Dowland and Charles Coleman, to the expressive and dramatic mad song of Henry Purcell and his contemporary John Eccles. Elizabethan texts are featured and are exquisitely set to music by Roger Quilter. The beauty of Benjamin Britten's music will be presented throughout the evening in various folksong arrangements and Canticle I, Op 40.



Antonio Peruch | Alicia Au | Guillaume Tardif | Aaron Au | Milton Schlosser | Tanya Prochazka

Friday 26 January, 8:00 pm

Guillaume Tardif, violin
Roger Admiral, piano

Paganini 24 Caprices, Op 1
(version with piano)

The three books of concert études arranged by Niccolò Paganini as his first published opus (1820) were simply dedicated 'to the Artists', and universally deemed unplayable. The Capricci, like the climber's Everest, have maintained their iconic status, while serving as a source of inspiration to other composers, from Liszt to Lutoslavski. This concert will feature rare piano 'embellishments' by Saigon-born Frenchman Raymond Gallois-Montbrun (1944 Prix de Rome, 1985 President of the Academie des Beaux-Arts), whose refined and exotic harmonic tastes bring new light to the monumental masterpiece.

Sunday 25 February, 3:00 pm

Polly Ferman, piano; Antonio Peruch, concert accordion; Aaron Au, violin; Alicia Au, violin; Charles Pilon, viola; Julie Amundsen, cello; James Mallett, bass; Mario Allende, percussion

Works by
Daniel Binelli
Astor Piazzolla
Juan José Ramos
Matos Rodriguez
Horacio Salgán

Join New York pianist Polly Ferman, "Musical Ambassador of the Americas", in her first collaboration with knighted concert accordionist Antonio Peruch, string players from the Department of Music and the Edmonton Symphony Orchestra, and percussionist Mario Allende, as they share their love of tango-inspired Latin music with you. Experience an unforgettable evening of musical passion, high energy, beauty, and virtuosity!

Sunday 25 March, 3:00 pm

Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano

"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré

The concert features three piano trios, each written by a prominent French composer living at the turn of the twentieth century. Intriguingly, the trios of Debussy, Ravel, and Fauré will not only disclose musical differences between the composers, but will also highlight each of the composers at a specific stage in his life—Debussy, the teenager, Ravel, the forty-year-old, and Fauré, the seventy-year-old. In a significant collaboration of professors from the Riverside and Augustana campuses of the University of Alberta, the trios are performed by Milton Schlosser, piano, Guillaume Tardif, violin, and Tanya Prochazka, cello.

Music at Convocation Hall is generously supported through the Kilburn and TriBACH endowments



TRIBACH

Nicholas Arthur
KILBURN
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Richard Siemens: Patricia Tao

Stephen Joe: Lidia Khaner, Janet Scott Hoyt

Peter Schaaf: Polly Ferman

The poetry of earth is never dead;
When all the birds are faint with the hot sun,
And hide in cooling trees, a voice will run
From hedge to hedge about the new-mown mead;
That is the Grasshopper's – he takes the lead
In summer luxury; for when tired out with fun
He rests at ease beneath some pleasant weed.
The poetry of earth is ceasing never;
On a lone winter evening, when the frost
Has wrought a silence, from the stove there shrills
The Cricket's song, in warmth increasing ever,
And seems to one in drowsiness half lost.
The Grasshopper's among some grassy hills.

John Keat

UNIVERSITY OF ALBERTA
DEPARTMENT OF
MUSIC

Summer Band '06

Frank Dunnigan, Graeme Peppink
Conductors

Dubrena Myroon
Horn Soloist

Matthew Clarke
Euphonium Soloist

Sunday, July 30th, 2006
2:00 pm
Convocation Hall
Arts Bldg.
University of Alberta

Fillmore, Saint Saens, Barnes, Smith and more...

University of Alberta Summer Band 2006
Frank Dunnigan, Graeme Peppink - Conductors

O'Canada

Arr. Howard Cable

Introduction and Festiva — Shaffer

Home on the Range — arr. Ralston/Barnes

Morceau de Concert for Horn — Saint Saens

Dubrena Myroon- soloist

First Suite in E Flat — Holst

1. Chaconne 2. Intermezzo 3. March

Carnival in Sao Paulo — Barnes

Intermission

Witch and the Saint — Reineke

Barocco — Beringen

In a Gentle Rain / Hurricane — Smith

From "Willson Suite" for Euphonium

Matthew Clark, soloist

Prairiesong — Strommen

Lassus Trombone — Fillmore/Schissel

Thank you for joining us this afternoon!
without music the richest person is poor

Flute / Pic
Shannon Willis
Megan Kan

Flute
Stephanie Stormes
Meghan Watson
Katherine Lee
Anika Loewen
Gloria Lipski
Caitlin Miller Fewer
Stephanie Wong
Rebecca Hamilson
Deedee Norton
Lucinda Williams
Courtney Capri
Jackie MacDonald
Mary Graci Johnstone
Lisa Procyk
Ron Baptiste
Jose Untalan
Ewa Jasiukiewicz
Nikqueta Chojnacki
Wendy Mathewson
Sarah Bouthilliel

Oboe
Amber Torguson
Christa Eriksson
Cecilia Gagnon
Sarah Sims

Bassoon
Kevin Harris

Clarinet
Lindy Smith
Kristie Bilyea
Nita Sankar
Chris Hayashi
Fred Mitchell
Doug Busse
Corey Mahood
Philip Stein
Krista Stefan
Vivian Leung
Kate Marlow
Tammy Kam
Emily Woodrow
Martha Lednicky
Lyle Dewan
Kayla Knops
Dennis Rusinak
Carol Ash
Eric Yeh
Lisa Anderson
Lyndsey Cohen
Graham Steel

Alto Clarinet
Dennis Adcock

Bass Clarinet
Joanna Gattlob
John Plant
Ashley Callihoo

Alto Sax
Carleen Ready
Thomas Hay
Andrea Berendt
Tess O'Shaughnessy
Tyson Parker

Tenor Sax
Nikhil Kembhavi
Joyce Fung
Geoffrey Ryan
David Thue
Clayton Schafers

Baritone Sax
Leah Hackman
Murray Cowden

Trumpet
Adam Franzke
Ghislain Rivard
Chelsea Mandrusiak
Brian Moyer
Mike Roberts
Bill Carroll
Colleen Dec
Colin Williams
Michael Williams
Jeffrey Steward
Norman Stein
Alanna Willis
Kalman Kovacs
Catherine Ulliac
Katie Janhsen

French Horn
Amanda Schneck
Michael Clark
Travis Flath
Patt Huck
Andrew Lambert
Jill McElwain
Zoe Smith
Leif Anderson
Dubrena Myroon

Trombone
David Galloway
Eric Wasylishen
Brett Feland
Muriel Dunnigan
Esther VanCutlenborg
Erika Hagen
Ormand Jones
Nevin Stepan
Monica Walczak
Masaki Morita
Jason Constam
Michelle Constable
Kaoru Hino
Justin Kautz
Jordan Vitt

Euphonium
Lara Hyndman
Borys Tarasenko
Gerald Dieckmann
Stephanie Woytkiw
Grant Kemp

Tuba
Heather Sager
Sara Marsh
Mike Malone
Gary Adams
Sidney M'sahel
Drew Bowering
Amanda Sager
Anita Sager
David Walden

String Bass
Marc Beaudin
Taddes Korvis

Piano
Francis Tenorio

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Cameron Pierce
Ethan Markwart
Francis Tenorio
Ayrton Markowski
Bonnie-Faye Berner
Kaoru Morita
Jackie Szaszkiewicz

Special thanks to:

Len Ratzlaff - Chair/Dept. of Music
Stella Chooi & Beth Lim - Dept. of Music Admin.
William Street - Wind Ensemble
U/A Alumni Assoc.
The Bandstand
St. John's Music
The Windshoppe
MusiCamp Alberta
Our Audience
The Summer Band

FD/GP

Come hear us at
MusiCamp Alberta
Wed. August 2nd, 8:00pm
Red Deer College Theatre

Sunday, September 17, 2006
3:00 pm
William Street, saxophone
Roger Admiral, piano

Works by Bashaw, Bauzin, Godin and Sauguet

Roger Admiral and William Street are well known for their performances of music for saxophone and piano drawn from the repertoire of the traditional and the contemporary. On this year's Mach series concert they will be presenting the recently published and scintillating *Sonate Op 15 pour saxophone alto et piano* by French composer Pierre-Philippe Bauzin, known for his witty and clever musical lines, as well as *Noise of Carpet* by Canadian composer Scott Edward Godin. The second half of the program will include *Sonatine Bucolique* by Henri Sauguet and a premiere of *Music for Alto Saxophone and Piano* by University of Alberta composer Howard Bashaw. Following this evening's concert they will begin a two-week concert tour in the US.

Call the Dept. of Music for further Concerts and Special Event Information 492-0601

Music at Convocation Hall

Music at Convocation Hall II

Janet Scott Hoyt, piano
Lidia Khaner, oboe
Allene Hackleman, French horn
Elizabeth Koch, flute
Charles Hudelson, clarinet
William Harrison, bassoon

Saturday, September 9, 2006
7:15 pm *Pre-Concert Introduction*
by **Dave Baker**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Quintet for Winds and Piano, Op 16 (1796) — Ludwig van Beethoven (1770-1827)

Grave: Allegro ma non troppo
Andante cantabile
Rondo: Allegro ma non troppo

Janet Scott Hoyt, piano
Lidia Khaner, oboe
Allene Hackleman, French horn
Elizabeth Koch, flute
Charles Hudelson, clarinet
William Harrison, bassoon

Trio for Piano, Oboe and Bassoon (1926) — Francis Poulenc (1899-1963)

Presto
Andante
Rondo

Janet Scott Hoyt, piano
Lidia Khaner, oboe
William Harrison, bassoon

Intermission

Sextet for Winds and Piano, Op 6 (1885-87) — Ludwig Thuille (1861-1907)

Allegro moderato
Larghetto
Gavotte
Finale

Janet Scott Hoyt, piano
Lidia Khaner, oboe
Allene Hackleman, French horn
Elizabeth Koch, flute
Charles Hudelson, clarinet
William Harrison, bassoon

Program Notes
by Emily Grieve

Quintet for Piano, Oboe, Clarinet, Bassoon, and Horn, Op. 16
Ludwig van Beethoven

The Quintet for Piano and Winds was written in Vienna in 1796. It is characteristic of Beethoven's early works, drawing influence from Haydn and Mozart. Beethoven's Quintet was likely inspired by Mozart's Quintet for Piano and Winds (K. 452), which is for the same combination of instruments and in the same key (E-flat major); however, despite these and other superficial similarities, Beethoven's quintet has its own distinctive character, which is much more intense and energetic than Mozart's sublime masterpiece. Although the style and form of Beethoven's Quintet are thoroughly classical, it contains impressive virtuosic passages and an ambitious form. The brilliance and difficulty of the piano part reflects the fact that at the time this piece was composed Beethoven was one of the most admired pianists in Europe. Unlike the chamber music of the earlier 18th century, which was written for the enjoyment of amateurs, this piece and many of Beethoven's other piano works were vehicles for his own skills as a performer. An amusing anecdote recorded by Ferdinand die Ries describes one such performance of Op. 16 when Beethoven began to improvise extensively on the piano during a musical pause much to the amusement of the audience and the indignation of his fellow performers, who had to wait quite a while for their entrance!

The first movement of the Quintet is in sonata form, but it begins with a *Grave* introduction featuring triadic fanfares and majestic dotted rhythms. Both of the cheerful principal themes in the ensuing *Allegro ma non troppo* are stated by the piano first and are then taken up by clarinet accompanied by the other instruments. Despite the noble simplicity of its melodies, the first movement is intensified with brilliant piano figurations and chromaticism, especially in the development section. After the recapitulation of both themes in the home key, there is a lengthy Coda, preceded by a mini-cadenza for the piano.

The second movement is an *Andante Cantabile* featuring a repeating section that acts as a reprise. The movement opens with the song-like reprise in the piano, which is repeated with the melody in the clarinet. The first contrasting section brings to mind the operatic aria with a plaintive melody in the oboe. When the reprise returns, its melody is the same, but it has been ornamented in an improvisatory style that also suggests operatic inspiration. The next contrasting section contains an expressive horn solo above piano accompaniment. The finale statement of the reprise is extremely ornamented, but the original melody is still audible. Energy and intensity increase as the piano part becomes more and more virtuosic leading to the almost orchestral power of the Codetta, which eventually winds down to a peaceful close.

Like the preceding movement, the final Rondo consists of a reprise and contrasting sections. Also, as in the first two movements, the melody of the reprise begins in the piano and is then taken up by the clarinet with the rest of the instruments weaving around it. The first contrasting section features brilliant piano figuration punctuated by the winds, followed by a lyrical pastoral theme. The reprise is restated as expected, but unlike most movements with

this structure, the second contrasting section is an elaboration on the reprise in the minor mode. The music grows more intense and stormy with impressive piano passagework. After the repetition of the reprise the first contrasting section is restated once more in the home key. The final statement of the reprise contains varied instrumentation and is followed by a Codetta featuring the sound of the hunting horn in triadic arpeggios.

Trio for piano, oboe and bassoon
Francis Poulenc

The *Trio* is one of a series of chamber pieces for winds that Poulenc wrote early in his career. The addition of the piano results in a darker, thicker texture and adds a degree of maturity to the work, a maturity absent from some of his pieces for winds alone. The light, witty style suggests the eighteenth-century divertimento, but it is intensified by biting dissonance and passionate romantic flavour. Written in 1926, the *Trio* was influenced by Stravinsky's neoclassical chamber and ballet music. In an undated letter to Stravinsky, Poulenc claimed that he took the Russian master's advice and modified the tempo of the introduction to the first movement, which made it sound "completely different."

The intensity of the work is apparent in the *largo* introduction; it opens with dark, low chords in the piano joined by the bassoon in dramatic dotted rhythms that suggest the grandeur of the Baroque French Overture. Although Poulenc claimed to have based the structure of this movement on Haydn's sonata form, it deviates considerably from the classical model. The lively *presto* is very neo-classical and is reminiscent of witty18th-century chamber music in both mood and texture; however, the seriousness of the opening is not completely forgotten as more lyrical melodies infiltrate the merriness. The slower middle section in the minor mode resembles an emotional vocal duet between the oboe and the bassoon. A compacted return of the opening *presto* features more dissonance and an energetic conclusion.

The slow movement begins with a short piano prelude to a cantabile duet between the two wind instruments. Its romantic style is apparent in its lyrical lines, its mixture of major and minor modes, and its passionate, expressive mood. The tranquil melody of the opening section soon becomes infused with melancholy and regret. The middle section is a passionate outburst of emotion with large, leaping chords in the piano and an increase in tempo. The storm fades as the opening melody is recapitulated; however, the movement concludes with uncertainty as a plaintive, questioning motive in the oboe is followed by an open final sonority.

The third and final movement is a Rondo in lively triple meter. Poulenc claimed that he based its form on the rondo finale from Saint-Saëns's second piano concerto; however, the structure of this movement differs significantly from that of Saint-Saëns's concerto, making the *Trio* a truly individual work. Like the first movement, the playful opening section, which acts as a reprise, resembles an 18th-century divertimento with neo-classical dissonance. The first contrasting section is more lyrical and contains hints of the more serious minor mode. The reprise is restated briefly leading to the second contrasting section, a quick march interspersed with lyrical interludes. The final reprise also contains some of the material from the first contrasting section, but the melody from the beginning of the movement is repeated at the end of the piece, bringing it to a joyful close.

Sextet for Piano and Winds, Op. 6
Ludwig Thuille

Ludwig Thuille was a contemporary of Richard Strauss, who was his friend and correspondent since boyhood. Like Strauss, Thuille's musical education was quite conservative, but after being exposed to Wagner's operas, both composers became interested in avant-garde harmonies. Thuille's musical style is fairly moderate and restrained for its time, especially because he was primarily a composer of chamber music, a genre that was associated with the past. Charming melodies and skillful counterpoint are evident throughout Thuille's compositions. In addition to being a composer, Thuille was a chamber pianist, choral conductor and a professor of theory and composition in Munich. He became one of the city's leading musical figures and received several honours for his work. Thuille was best remembered for co-writing a harmony textbook, *Harmonielehre*, which remained a standard years after his sudden death in 1907.

The Sextet for piano and winds was written over two years, from 1885 to 1887. It was an instant success and it is easy to see why: its lyricism and beautiful instrumental sonorities make it wonderfully romantic and effective. The first movement, which is in sonata form, opens with the lyrical first theme in the horn answered by the other instruments, while constant triplets in the piano that provide a warm, glowing atmosphere. The music soon gains more momentum, leading to a more flowing yet still very song-like second theme. The development section alternates between passages of sweetness and passion, coloured by modal mixture and virtuosic piano writing. The opening material is recapitulated, and its warmth and romanticism prevail through to the end.

The second movement is a larghetto that also opens with a lyrical melody in the horn. The piano provides a homophonic accompaniment that evokes calm majesty, creating a contemplative mood not unlike the slow movements of Beethoven. In spite of a more troubled middle section in C Minor, the music gradually meanders back towards the major mode as the opening section is brought back, this time with even more beauty and passion introduced by magical harp-like arpeggios in the piano part.

The third movement is a witty gavotte that opens with a graceful yet rustic oboe theme that is passed throughout the other instruments. Light staccatos and jangling rolled chords in the upper register of the piano add to the charming effect. The middle section of the Gavotte is a Trio that is offset by several low drone-like piano chords followed by a playful tune in the upper winds. The first section is then repeated, sparkling with mischievous energy. The good humour carries over to the finale, which begins with driving repeated notes in the upper winds propelling the piano's merry first theme. The second theme is more lyrical, but it is still light and charming and adds to the *scherzando* character of the entire movement through syncopation and chromatic sequential modulation. After the intensifying development, the joyous opening section returns and increases in energy as it drives towards the end. Throughout the entire work, the virtuosity of the piano part is very apparent, probably reflecting the fact the Thuille was a respected chamber pianist. As well as providing harmonic support, the piano frequently presents thematic material and provides drama and soloistic colour, adding to the Brahmsian romanticism of the Sextet.

Alberta-born pianist **Janet Scott Hoyt** is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at The Banff Centre with Gyorgy Sebok and Menahem Pressler. A highly sought-after collaborative pianist, she has had a long association with The Banff Centre for the Arts. In 1995, she was nominated to lead the Collaborative Pianists Faculty there. During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Ailken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premiers of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth and Oskar Morawetz. Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she now supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as adjudicator, coach and workshop clinician.

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. She has recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene began studying the horn under the tutelage of her father, Martin Hackleman. She later attended the Interlochen Arts Academy in Michigan, earning her bachelor of music degree in performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Randy Gardner. In 2002, Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada. She has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, and the Evansville Philharmonic.

As a soloist, Allene Hackleman has performed with the Edmonton Symphony and the Victoria Symphony, as well as the Conservatory Philharmonia and Chamber Orchestra of Cincinnati. She has attended the Sarasota Music Festival, Music Academy of the West, and the Opera Theatre and Music Festival

of Lucca (Italy). In 2004, Ms Hackleman completed a long-term career development residency at the Banff Centre. She pursues an avid interest in chamber music.

Elizabeth Koch has been the principal flutist of the Edmonton Symphony since 1987. She is a frequent soloist with the ESO and Alberta Baroque Ensemble. She was a founding member of the woodwind trio Take 3 and has performed chamber music for the CBC Wednesdays at Noon at the Winspear. She teaches at King's University College and maintains a private studio. She is married to ESO violinist Murray Vaasjo.

Born in Woodstock, New Brunswick, **William Harrison** began on the bassoon at age 19, when he was accepted into the music program at McGill University, a student of Sidney Rosenberg, and graduated with Highest Distinction in 1973. His time in Montréal also saw him perform with, among others, the CBC Radio-TV Orchestra, McGill Chamber Orchestra, Les Grands Ballets Canadiens, Bolshoi Ballet and the Montréal Symphony.

Mr Harrison began working on his Masters at Indiana University, moving to Boston to become a teaching assistant for Sherman Walt, principal bassoon of the Boston Symphony. William Harrison joined the ESO as principal bassoon in 1976, where he became an active member of the music community as a performer and educator. As well, he was a founding member of the Edmonton Concert Hall Foundation, which brought about the realization of the Francis Winspear Centre for Music.

William Harrison was recently appointed Vice President and Director of New Media Campus, a school specializing in the training of students in 3-D Animation, Visual Effects, Game Design and Multimedia. He has also appeared as a soloist and chamber player in performances which have been broadcast on CBC, and was guest Principal Bassoon with the L'Orequestra Philharmonica de la Cuidad de Mexico.

Charles Hudelson has been the principal clarinet of the Edmonton Symphony Orchestra since 1975 and formerly played with the Calgary Philharmonic Orchestra. He is a former instructor at the Calgary Conservatory of Music, and at provincial workshops. He has made several CBC recordings performing various concerti with the ESO, as well as recordings for the National Film Board of Canada. He presently teaches clarinet at the University of Alberta.

Upcoming Events

September
17 Sunday, 3:00 pm
Music at Convocation Hall I
William Street, saxophone
Roger Admiral, piano
Admission: $15/stud/sen, $20/adult

18 Monday. 5:00 pm
Hear's To Your Health
Dianne New, violin
Charles Pilon, viola
Sheila Laughton, cello
Jacques Després, piano
Divertimento in E-flat, K. 563: Mozart
Piano Quartet in g minor, K. 478:
Mozart Foyer, Bernard Snell
Auditorium, Walter MacKenzie Health
Sciences Centre, University Hospital
Free Admission
For information, call 492-8109

October
1 Sunday, 3:00 pm
Music Alumni in Concert
Reunion 2006
Admission: $10/stud/sen, $15/adult
For information, contact Jamie Burns
at jamie.m.burns@gmail.com

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

11 Wednesday, 8:00 pm
University of Alberta Orchestral Winds
Angela Schroeder, Director
Admission: $10/stud/sen, $15/adult

13 Friday, 3:00-5:00 pm
Visiting Artist Sara Laimon
Piano Masterclass
Studio 27, Fine Arts Building 2-7
Free admission

13 Friday, 8:00 pm
World Music Concert
Latin Music
Admission: $10/stud/sen, $15/adult
Co-sponsors: FolkwaysAlive!, Modern
Languages and Cultural Studies
For information, call 492-0274

14 Saturday, 8:00 pm
Visiting Artists Concert
Ensemble Contemporain de Montréal
Admission: $15/stud/sen, $20/adult
For information, call 492-0601

15 Sunday, 3:00 pm
Music at Convocation Hall II
Russell Whitehead, trumpet
Ryan Frizzell, trumpet
Nancy Stepney, trumpet
Allene Hackleman, horn
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Scott Whetham, tuba
Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story:
Leonard Bernstein, arr Jale Gale
Admission: $15/stud/sen, $20/adult

15 Sunday, 8:00 pm
University of Alberta Academy Strings
Aaron Au, Conductor
Admission: $10/stud/sen, $15/adult

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
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Hear's to your Health

Dianne New, violin
Charles Pilon, viola
Sheila Laughton, cello
Jacques Després, piano

Monday, September 11, 2006
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program

DEPARTMENT OF
MUSIC

Program

Works by

Wolfgang Amadeus Mozart
(1756-1791)

Divertimento in E-Flat, K. 563 (1788)

I. Allegro
II. Adagio
III. Minuetto: Allegretto
VI. Allegro

Piano Quartet in G Minor, K. 478 (1785)

I. Allegro
II. Andante
III. Rondo: Allegro moderato

This concert was kindly sponsored
by the Faculty of Medicine and Dentistry
and the Department of Music.

Reception to follow

Dianne New is Principal Second Violin of the Edmonton Symphony Orchestra. She has been Concertmaster for the Arden Ensemble of St. Albert and the Canadian Touring Company of Phantom of the Opera, as well as for the Edmonton and National Youth Orchestras. Highly regarded as a chamber musician, Dianne has been featured in such series as the University of Alberta's Encounter Concerts, the Edmonton New Music Festival, and with other members of the Debut String Quartet, who were Canada's first finalists in the Banff International String Quartet Competition. Having begun to study violin at age 3 and joining the ESO at age 18, almost all her life has been spent as an active member of Edmonton's music community.

Charles Pilon studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett. Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Sheila Laughton grew up in a large musical family in Ontario. After earning degrees in English at Oberlin College and Music at the University of Toronto, Sheila assumed the position of Principal Cellist with the Atlantic Symphony Orchestra. Since 1975, she has played Assistant Principal cello with the Edmonton Symphony Orchestra. Sheila has also worked two summer seasons with the Rome Opera Orchestra.

Jacques Després completed his doctorate at the State University of New York at Stony Brook and holds a Master's degree from the Juilliard School of Music. He received with High Distinction the Artist Diploma from Indiana University, and was awarded a unanimous first prize from the Conservatory of Quebec, which invited him to perform recitals commemorating the school's 40th and 50th anniversaries. He studied under many of the great masters including György Sebök, Gilbert Kalish, Adele Marcus, William Masselos and Christiane Sénart. Dr. Després has taught at Western Washington University and in the fall 2000, joined the Music Department of the University of Alberta in Edmonton. He has recorded for the Eroica, VDE/Gallo, Naxos and Arktos CD labels.

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15 Sunday, 8:00 pm
University of Alberta Academy Strings
Aaron Au, Conductor
Admission: $10/stud/sen, $15/adult

16 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

23 Monday, 8:00 pm
University of Alberta/Grant MacEwan
College Jazz Bands
Tom Dust and Raymond Baril,
Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

department of Music

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Music at Convocation Hall

Music at Convocation Hall I

William H Street, saxophone
Roger Admiral, piano

Sunday, September 17, 2006
2:15 pm *Pre-Concert Introduction*
by **Jean-Marie Londeix**
Translated by **Anna Street**
Main floor, Convocation Hall
3:00 pm *Concert*



Arts Building
University of Alberta



Program

Sonate Bucolique (1964) — Henri Sauget (1901-1989)
- Eglogue
- Chanson Champêtre
- Rondeau Pastoral

The Noise of Carpet (2005) — Scott Edward Godin (b. 1970)

L'Age d'Or from **Le Chevalier Errant** (1935) — Jacques Ibert (1890-1962)

Sonate, Op 15 (1959) — Pierre-Philippe Bauzin (1933-2005)
- Allegro moderato
- Vif et leger
- Adage
- Allegro vivo

Music for Alto Saxophone and Piano (2006) — Howard Bashaw (b. 1957)
- Zing
- Steps against
- Interlude OPP.
- Screens
- Interlude OPP. 2
- Riftroll

Commissioned through the Alberta Foundation for the Arts

Program Notes

Henri Sauguet was born in Bordeaux 18 May, 1901. From an early age, he dedicated himself to piano, voice and organ studies. The First World War kept him from entering the *Conservatoire.* Nevertheless, with Louis Emi and Jean-Marcel Lizotte, he founded in Bordeaux the *'Groupe des Trois'* , which mounted their first concert in 1920. Invited to Paris by Darius Milhaud, he became associated with the *Groupe des Six* and he frequented the company of Erik Satie. He had Canteloube as a teacher, and he became a disciple of Koechlin. He was part of the initial group *'L'Ecole d'Arcueil'* and he quickly made a name for himself in the capital. In 1927, arrive la conscration when Diaghilev commissioned from him a ballet, *La Chatte*, premiered in Monte-Carlo with Serge Lifar.

From there he received numerous repeat commissions, but it was in 1945 when he received international fame with another ballet, *Les Forains*, which toured the world. He was renown in all of Paris for his wit, his humor, his talents as a performer, his kindness and faithfulness to his friends. He held a number of official roles as an advocate of music and composers in the SACD, la SACEM, la SDRM etc... In 1976, he was elected to the *Academie des Beaux-Arts*.

Touching on virtually every musical genre, his work includes opera, orchestral music, chamber music and the song, but also music for film, theatre, radio and television. He composed until1987. He died in Paris in 1989.

—William H Street

The *Sonate Bucolique* was composed in 1964. It has a natural, improvisatory feeling that helps to evoke a pastoral atmosphere. The form of each movement seems to be a whimsical mosaic of different ideas. The piece begins with piano figurations, which return throughout the first movement. Virtuosity, rhythmic complexity, and frequent changes in meter give the impression that the music is being improvised as it goes along.

Throughout the entire piece, strong dissonances are heard when both instruments present different musical ideas simultaneously. This is especially audible in the opening section of the second movement, which is marked *Allegretto ritmico e rustica*. Its rustic nature is immediately apparent in the jocular dialogue between the two instruments, and their bizarrely disjointed relationship. There is a mixture of lyrical tunes and improvisatory figurations, similar to the first movement.

The finale is a *Rondo Pastoral*, which also opens with improvisatory sounding motives. Its mischievous figurations and chromatic passagework sparkle with a natural creative energy. However, this is interrupted by a slow, dream-like section evoking expansive, tranquil images that fit with the pastoral atmosphere of the rest of the piece. Although a lilting saxophone melody briefly provides a lively mood, the movement ends with a dream-like ascent as the music fades.

—Emily Grieve

Godin, Scott Edward (b. July 27, 1970, Brooks, Alberta) is a Canadian composer of chamber works that have been performed in Europe and North America. Mr. Godin began private piano studies at the age of five and later studied with Helmut Brauss, with whom he earned his BMus in piano performance in 1993 (he also studied composition with Malcolm Forsyth and Garth Hobden). He then studied piano with Paul Badura-Skoda in Vienna in 1993-94 and, while there, attended classes with Peter Burwik, Friedrich Cerha and Erich Urbanner. He studied composition with Howard Bashaw and Malcolm Forsyth and music theory with Henry Klumpenhower at the University of Alberta in Edmonton from 1994-96 and there received his MMus. He finished his composition studies with John Rea at McGill University in Montreal in 2002, where he earned his DMus, on the J.W. McConnel McGill Major Fellowship. He also attended the International Young Composers Meeting in Apeldoorn in 1998.

His honors include two Serge Garant Awards for chamber music in the Competition for Young Composers (1996, 1998), a prize from German Radio in the NRW Symposium in Wesel (1997) and the Julius Schloss Memorial Award in music (1998). His more recent awards include two prizes in the SOCAN Competition for Young Composers (Third Prize, 1998; Second Prize, 2000) and Third Prize in the CBC Competition for Young Composers (1999) and a finalist in the Gaudeamus competition (1999). Mr. Godin is also active as co-director of ensemble kore in Montreal. As a pianist, he has performed at the in Canada and Poland, notably annually at the Edmonton New Music Festival since 1994.

The Noise of Carpet (2005)
The composition does not have an identifiable form, hinting on a variety of possible developmental directions but never committing to any. The title seems to have deep meaning but is not immediate or apparent, perhaps evoking a similar thought process as a Zen koan. The composition asks more questions than it answers; at the point where you think you have figured it out is where you have probably stopped listening...

On a technical side, the piece follows a continuously evolving saxophone line. The piano part acts as an accompaniment, moving through a series of chordal and/or textural changes. Points of consonance (or more appropriately, increased consonance) are approached logically but immediately abandoned, causing the listener to question how the music arrived there in the first place.

The ending of the composition is an emotional release, although perhaps just as frustrating; it seems to have no connection to the preceding material, and the repeated piano chords do not allow a sufficient break of tension. The last utterances on the saxophone and piano evoke earlier sections of the piece, and are perhaps more confusing as an ending than rewarding: a moment of formal coherence at this point in the composition?

This piece is written for and dedicated to William Street and Roger Admiral.

—Scott Godin

Jacques Ibert (1890-1962)
Jacques Ibert (1890-1962) perceived his music as always clear, clean, and sensitive with a dash of humor and, above all, especially well proportioned. The *chevalier errant* or Errant Knight is an epic ballet, (based on *Don Quixote*), which also exists in an orchestral suite from 1935-36. The version for saxophone is an extract from this suite. Ibert was a leader in French music - director of the *Academie de France in Rome* from 1937-1960 excluding the war years, and an administrator of the Paris Opera from 1955-1956 – he was also elected to the prestigious *Institut de France* in 1956. He wrote his famous *Concerto for Flute* in *1934 and his Concertino da camera for saxophone and 11 instruments* in 1935.

—William H Street

Pierre-Philippe Bauzin
Born in Saint -Emilion (Gironde) April 12 1933, he began the study of piano at 5 years, at 10 years he began playing the organ and at 11 years of age the study of harmony. At 12 years, he was appointed (as a result of a competition) permanent organist of the church Saint Pierre de Bordeaux (3 keyboards, 54 stops). At 14 years, he obtained the 1st Prize of piano (with the *Sonate funèbre* by Chopin) as well as his 1st Prize in harmony at the *Conservatoire de musique de Bordeaux*. Three months later, he was admitted to the class of piano and harmony at the *Conservatoire National Supérieur de Musique de Paris*, where he received several prizes. At 16 years, he became the organist of the organ at the church of *Notre Dame de Lourdes* in *Chaville (Seine et Oise)* and began his official duties as a choral director.

—William H Street

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, and theory and analysis. He has also taught at the University of British Columbia and at the *Université Canadienne en France*. Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. His music has been performed across Canada, and in the United States, Europe, Japan and Korea. Recent works for ensemble include the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the *Société de musique contemporaine du Québec*, the Edmonton Symphony Orchestra with the Hammerhead Consort, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for piano were premiered by Roger Admiral (*Minimalisms II*), Marc Couroux (*Form Archimage*), Corey Hamm (*Preludes Book 1*), Haley Simons (*Preludes, Book 2*) and Barbara Pritchard (*Hosu)*. Selected by performers, his piano music has occurred in both national and international piano performance competitions. Recordings include: **Form Archimage** (2004, various artists, Arktos recordings, SRI Canada); **BASHAW** double CD (2000, various artists, Arktos recordings, SRI Canada); *Counter-Linear Continua* and *Serein* on Rollin' down #1 (Land's End Chamber Ensemble, 2005, Dark Matter Productions) *Eolian Braid* on Traffic (Hammerhead Consort,1999, Arktos Recordings, SRI Canada); and *Horos* on Electric Counterpoint (1994, Artelier Music, Cologne).

Roger Admiral graduated with a Doctor of Music degree from the University of Alberta. With help from the Johann Strauss Foundation he also studied Lied-duo at the Mozarteum in Salzburg. Roger coaches the contemporary chamber music class "contempo" and performs regularly in Duo Kovalis with Montreal percussionist Philip Hornsey. Roger lives in Camrose.

William Street is a faculty member at the University of Alberta where he teaches saxophone and chamber music and directs the Symphonic Wind Ensemble. He has appeared as soloist with the Edmonton and Milwaukee Symphonies, the Orchestra Filharmonica Marchigiani the Orchestra de Camara del Nuevo Mundo, the Chicago Festival Orchestra the United States Navy Band and the Royal Air Force Band of Belgium. As chamber musician he has performed with the Beau String Quartet, the Bro-Street Duo, the Twentieth Century Consort, the Chicago Saxophone Quartet, the Quatuor International de Saxophones and FLUX. His recording with the Edmonton Symphony Orchestra of Tre Vie, Concerto for Saxophone by Forsyth was a 1999 Juno award nominee. He also recorded héliosaxo, twentieth century music for saxophone and piano and has just released MY VERY FIRST SOLO with pianist Roger Admiral. During the 2004-2005 season, he performed and taught in France and toured the United States with pianist Roger Admiral and saxophonist Jean-Marie Londeix giving a series of concerts, master classes and lectures. The *Quatuor International de Saxophones* of which Dr Street is a member, toured Belgium in 2005 and will perform in France, Slovenia and Japan in 2006-2007.

Upcoming Events

October

1 Sunday, 3:00 pm
Music Alumni in Concert
Reunion 2006
Admission: $10/stud/sen, $15/adult
For information, contact Jamie Burns at jamie.m.burns@gmail.com

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

11 Wednesday, 8:00 pm
University of Alberta Orchestral Winds
Angela Schroeder, Director
Admission: $10/stud/sen, $15/adult

13 Friday, 8:00 pm
World Music Concert
Latin Music
Admission: $10/stud/sen, $15/adult
Co-sponsors: FolkwaysAlive!, Modern Languages and Cultural Studies
For information, call 492-0274

14 Saturday, 8:00 pm
Visiting Artists Concert
Ensemble Contemporain de Montréal
Admission: $15/stud/sen, $20/adult
For information, call 492-0601

15 Sunday, 3:00 pm
Music at Convocation Hall II
Russell Whitehead, trumpet
Ryan Frizzell, trumpet
Nancy Stepney, trumpet
Allene Hackleman, horn
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Scott Whetham, tuba
Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments: Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story: Leonard Bernstein, arr Jale Gale
Admission: $15/stud/sen, $20/adult

15 Sunday, 8:00 pm
University of Alberta Academy Strings
Aaron Au, Conductor
Admission: $10/stud/sen, $15/adult

16 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Alumni in Concert

Gillian Brinston-Kurschat, soprano
Alden Lowrey, trombone
Ariane Maisonneuve, piano
Nancy Stepney, trumpet
Sarah Wolkowski, saxophone

Master of Ceremonies: Dr Fordyce Pier

Sunday, October 1, 2006 at 3:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Master of Ceremonies — Dr Fordyce Pier, Professor Emeritus
Former Chair of Music Department

Program

Concertino in E-Flat — Ernst Sachse (1810-1849)

Nancy Stepney, trumpet
Ariane Maisonneuve, piano

Frauenliebenundleben (1840) — Robert Schumann (1810-1856)
Poem by Adelbert v Chamisso
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Gillian Brinston-Kurschat, soprano
Jeremy Spurgeon, piano

Intermission

Andante and Allegro (1935) — Joseph Édouard Barat (1882-1963)

Alden Lowrey, trombone
Ariane Maisonneuve, piano

Poème du jour — Gabriel Fauré (1845-1924)
Poem by Charles Grandmougin
1. Rencontre
2. Toujours
3. Adieu

Gillian Brinston-Kurschat, soprano
Jeremy Spurgeon, piano

Sonate en Ut (1943) — Fernande Decruck (1896-1954)

Sarah Wolkowski, saxophone
Tom King, piano

Divertimento for Trumpet, Trombone and Piano (1946) — Boris Blacher (1903-1975)

Nancy Stepney, trumpet
Alden Lowrey, trombone
Ariane Maisonneuve, piano

Frauenliebeundleben

Seit ich ihn gesehen

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehr ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Er, der Herrlichste von allen

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,
Also er an meinem Himmel,
Hell und herrlich, [hehr][1] und fern.

Wandle, wandle deine Bahnen,
Nur betrachten deinen Schein,
Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darfst mich niedre Magd nicht
kennen,
Hoher Stern der Herrlichkeit!

Nur die Würdigste von allen
[Darf][2] beglücken deine Wahl,
Und ich will die Hohe segnen,
[Segnen][3] viele tausendmal.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, o Herz, was liegt daran?

[1] Chamisso: "hoch"
[2] Chamisso: "Soll"
[3] Chamisso: "Segnen, segnen"

Since I saw him

Since I saw him
I believe myself to be blind,
where I but cast my gaze,
I see him alone.
as in waking dreams
his image floats before me,
dipped from deepest darkness,
brighter in ascent.

All else dark and colorless
everywhere around me,
for the games of my sisters
I no longer yearn,
I would rather weep,
silently in my little chamber,
since I saw him,
I believe myself to be blind.

He, the most glorious of all

He, the most glorious of all,
O how mild, so good!
lovely lips, clear eyes,
bright mind and steadfast courage.

Just as yonder in the blue depths,
bright and glorious, that star,
so he is in my heavens,
bright and glorious, lofty and distant.

Meander, meander thy paths,
but to observe thy gleam,
but to observe in meekness,
but to be blissful and sad!

Hear not my silent prayer,
consecrated only to thy happiness,
thou mays't not know me, lowly
maid,
lofty star of glory!

Only the worthiest of all
may make happy thy choice,
and I will bless her, the lofty one,
many thousand times.

I will rejoice then and weep,
blissful, blissful I'll be then;
if my heart should also break,
break, O heart, what of it?

Ich kann's nicht fassen, nicht glauben

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
"Ich bin auf ewig dein,"
Mir war's - ich träume noch immer,
Es kann ja nimmer so sein.

O laß im Traume mich sterben,
Gewieget an seiner Brust,
Den [seligsten][1] Tod mich schlürfen
In Tränen unendlicher Lust.

[1] Chamisso: "seligen"

I can't grasp it, nor believe it,

I can't grasp it, nor believe it,
a dream has bewitched me,
how should he, among all the others,
lift up and make happy poor me?

It seemed to me, as if he spoke,
"I am thine eternally",
It seemed - I dream on and on,
It could never be so.

O let me die in this dream,
cradled on his breast,
let the most blessed death drink me up
in tears of infinite bliss.

Du Ring an meinem Finger

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,
Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
Hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich [will][1] ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

[1] Chamisso: "werd'"

Thou ring on my finger

Thou ring on my finger,
my little golden ring,
I press thee piously upon my lips
piously upon my heart.

I had dreamt it,
the tranquil, lovely dream of childhood,
I found myself along and lost
in barren, infinite space.

Thou ring on my finger,
thou hast taught me for the first time,
hast opened my gaze unto
the endless, deep value of life.

I want to serve him, live for him,
belong to him entire,
Give myself and find myself
transfigured in his radiance.

Thou ring on my finger,
my little golden ring,
I press thee piously upon lips,
piously upon my heart.

Helft mir, ihr Schwestern

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
[Sonst][1] dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Daß ich mit klarem
Aug ihn empfange,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du [mir, Sonne,][2] deinen
Schein?
Laß mich in Andacht,
Laß mich in Demut,
[Laß][1] mich verneigen dem Herren
mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
[Bringet][3] ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüß ich mit Wehmut
Freudig scheidend aus eurer Schar.

[1] added by Schumann.
[2] Chamisso: "Sonne, mir"
[3] Chamisso: "bringt"

Help me, ye sisters

Help me, ye sisters,
friendly, adorn me,
serve me, today's fortunate one,
busily wind
about my brow
the adornment of blooming myrtle.

Otherwise, gratified,
of joyful heart,
I would have lain in the arms of the
beloved,
so he called ever out,
yearning in his heart,
impatient for the present day.

Help me, ye sisters,
help me to banish
a foolish anxiety,
so that I may with clear
eyes receive him,
him, the source of joyfulness.

Dost, my beloved,
thou appear to me,
givest thou, sun, thy shine to me?
Let me with devotion,
let me in meekness,
let me curtsy before my lord.

Strew him, sisters,
strew him with flowers,
bring him budding roses,
but ye, sisters,
I greet with melancholy,
joyfully departing from your midst

Süßer Freund, du blickest

Süßer Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Laß der feuchten Perlen
Ungewohnte Zier
[Freudig hell erzittern
In dem Auge mir.][1]

Wie so bang mein Busen,
Wie so wonnevoll!
Wüßt ich nur mit Worten,
Wie ich's sagen soll;
Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

[Hab' ob manchen Zeichen
Mutter schon gefragt,
Hat die gute Mutter
Alles mir gesagt,
Hat mich unterwiesen
Wie, nach allem Schein,
Bald für eine Wiege
Muß gesorget sein.][2]

Weißt du nun die Tränen,
Die ich weinen kann?
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Daß ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

[1] Chamisso: "Freudenhell erzittern / in den Wimpern mir"
[2] omitted by Schumann.

Sweet friend, thou gazest

Sweet friend, thou gazest
upon me in wonderment,
thou cannst not grasp it,
why I can weep;
Let the moist pearls'
unaccustomed adornment
tremble, joyful-bright,
in my eyes.

How anxious my bosom,
how rapturous!
If I only knew, with words,
how I should say it;
come and bury thy visage
here in my breast,
I want to whisper in thy ear
all my happiness.

About the signs
I have already asked Mother;
my good mother has
told me everything.
She has assured me that
by all appearances,
soon a cradle will be needed.

Knowest thou the tears,
that I can weep?
Shouldst thou not see them,
thou beloved man?
Stay by my heart,
feel its beat,
that I may, fast and faster,
hold thee.

Here, at my bed,
the cradle shall have room,
where it silently conceals
my lovely dream;
the morning will come
where the dream awakes,
and from there thy image
shall smile at me.

An meinem Herzen,
an meiner Brust

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist
das Glück,
Ich [hab's][1] gesagt und nehm's nicht
zurück.

Hab [überglücklich][2] mich geschätzt
Bin überglücklich aber jetzt.
[Nur die da säugt, nur die da liebt
Das Kind, dem sie die Nahrung giebt;
Nur eine Mutter weiß allein
Was lieben heißt und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!][3]
[Du lieber, lieber Engel, du
Du schauest mich an und lächelst
dazu!][4]

At my heart,
at my breast

At my heart, at my breast,
thou my rapture, my happiness!
The joy is the love, the love is the
joy,
I have said it, and won't take it back.

I've thought myself rapturous,
but now I'm happy beyond that.
Only she that suckles, only she that
loves
the child, to whom she gives
nourishment;
Only a mother knows alone
what it is to love and be happy.

O how I pity then the man
who cannot feel a mother's joy!
Thou dear, dear angel thou,
thou lookst at me and smiles!

[1] Chamisso: "hab' es"
[2] Schumann: "überschwenglich"
[3] omitted by Louis Ferdinand.
[4] Chamisso, Louis Ferdinand: order of lines reversed

Nun hast du mir den ersten
Schmerz getan

Nun hast du mir den ersten Schmerz
getan,
Der aber traf.
Du schläfst, du harter,
unbarmherz'ger Mann,
Den Todesschlaf.

Es blicket die Verlaßne vor sich hin,
Die Welt is leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.
Ich zieh mich in mein Innres still
zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes
Glück,
Du meine Welt!

Now thou hast given me,
for the first time, pain

Now thou hast given me, for the first
time, pain,
how it struck me.
Thou sleepst, thou hard, merciless
man,
the sleep of death.

The abandoned one gazes straight
ahead,
the world is void.
I have loved and lived, I am
no longer living.

I withdraw silently into myself,
the veil falls,
there I have thee and my lost
happiness,
O thou my world!

Poème D'un jour

Rencontre

J'étais triste et pensif quand je t'ai rencontrée,
Je sens moins aujourd'hui mon obstiné tourment;
Ô dis-moi, serais-tu la femme inespérée,
Et le rêve idéal poursuivi vainement?

Ô, passante aux doux yeux, serais-tu donc l'amie
Qui rendrait le bonheur au poète isolé,
Et vas-tu rayonner sur mon âme affermie,
Comme le ciel natal sur un coeur d'exilé?

Ta tristesse sauvage, à la mienne pareille,
Aime à voir le soleil décliner sur la mer!
Devant l'immensité ton extase s'éveille,
Et le charme des soirs à ta belle âme est cher;

Une mystérieuse et douce sympathie
Déjà m'enchaîne à toi comme un vivant lien,
Et mon âme frémit, par l'amour envahie,
Et mon coeur te chérit sans te connaître bien!

Encounter

I was sad and pensive when I met you,
I sense less to-day my persistent torment;
Tell me, were you the girl I met by chance
the ideal dream I have vainly sought?

A passer-by with gentle eyes, were you the friend
who brought happiness to a lonely poet,
And did you shine upon my vacant heart
like the native sky on an exiled spirit?

Your shy sadness, so like my own,
loves to watch the sun set over the sea!
Your delight is awakened before its immensity,
and the evenings spent with your lovely soul are dear to me.

A mysterious and gentle sympathy
already binds me to you like a living bond;
My soul trembles with overpowering love,
And my heart cherishes you, knowing you hardly at all...

Toujours

Vous me demandez de ma taire,
De fuir loin de vous pour jamais,
Et de m'en aller, solitaire,
Sans me rappeler qui j'aimais!

Demandez plutôt aux étoiles
De tomber dans l'immensité,
À la nuit de perdre ses voiles,
Au jour de perdre sa clarté,

Demandez à la mer immense
De dessécher ses vastes flots,
Et, quand les vents sont en démence,
D'apaiser ses sombres sanglots!

Mais n'espérez pas que mon âme
S'arrache à ses âpres douleurs
Et se dépouille de sa flame
Comme le printemps de ses fleurs!

Always

You ask me to be quiet,
to flee from you forever to a distant place,
and to depart alone
without thinking of the one whom I love!

You might more easily ask the stars
to fall from the sky,
or the night to lift its veils,
or the day to rid itself of its brightness!

Ask the immense ocean
to dry up its vast waters,
and, when the winds are raging dementedly,
ask them to calm their dismal sobbing!

But do not hope that my soul
can uproot its sorrow
and douse its flame
as the spring-time can shed its flowers!

Adieu

Comme tout meurt vite, la rose
Déclose,
Et les frais manteaux diaprés
Des prés;
Les longs soupirs, les bienaimées,
Fumées!

On voit dans ce monde léger
Changer,
Plus vite que les flots des grèves,
Nos rêves,
Plus vite que le givre en fleurs,
Nos coeurs!

À vous l'on se croyait fidèle,
Cruelle,
Mais hélas! les plus longs amours
Sont courts!
Et je dis en quittant vos charmes,
Sans larmes,
Presqu'au moment de mon aveu,
Adieu!

Farewell

Like everything that dies quickly,
the blown rose,
and the mottled cloaks of
the passers-by
Long sighs,girl friends,
smoke.

One sees in this frivolouis world,
Change.
Quicker than the waves on the beach,
Our dreams,
Quicker than frost on the flowers,
Our hearts.

One believes oneself faithful to you,
Cruel,
But alas! the longest of love affairs,
Are short!
And I say on quitting your charms,
Wituhout tears,
Close to the moment of my avowal,
Adieu!

Gillian Brinston-Kurschat obtained her Bachelor of Music Degree (Vocal Performance) from the University of Alberta in 2005, under the tutelage of Harold Wiens and Jolaine Kerley. While at the University, Gillian had the opportunity to study with other fine musicians such as Dr Leonard Ratzlaff, Dr Debra Cairns, and Professor Janet Scott-Hoyt. Choral music has been a predominant area of study for Gillian and she has been found singing with many choirs in Edmonton, including Ensemble de la Rue, Pro Coro Canada, i Coristi Chamber Choir, and Ariose Women's choir.

Gillian has been heard in JS Bach's *Weihnachts Oratorium*, Vivaldi's *Gloria*, and many other smaller canatas by Bach and Haydn. Early music has been a strong focus for her but she does enjoy performing and studying other genres of music including composers such as Granados, Schumann, Schubert, and Barber.

Gillian is in demand as a vocal coach and clinician and has most recently had the honour of being the vocal coach for MusiCamp Alberta's junior choir. Gillian resides in Spruce Grove with her musical husband, Michael Kurschat.

Born and raised in Edmonton, **Alden Lowrey** began his musical training at Alberta College with Ken Read. After biking to Mexico (with a trombone strapped to his bike for part of the way) he decided to attend the U of A and studied there with John McPherson. Since graduating in 2003 with a BMus in Performance, he has continued his studies in Banff, France and Toronto. His career highlites so far include a six week run of *West Side Story* at the Citadel Theatre in Edmonton and Orchestra London's (Ontario) production of *Rigoletto*.

Born and raised in the Smoky River Region, Alberta, **Ariane Maisonneuve** began piano lessons at the age of eight. She received her Bachelor of Music Degree in piano performance at the University of Alberta in 2003, studying with Ayako Tsuruta and Janet Scott Hoyt. In the summers of 2001 and 2002, she attended the Summer Festival at the Orford Art Centre in Quebec, studying with piano professors Jean-Paul Sevilla, Jean Saulnier, and Richard Raymond. After completing her undergraduate degree, Ariane studied at the Université de Montréal with Paul Stewart and completed her Master of Music degree in piano performance in 2005. Since then, she has been traveling and working in the UK and Europe and has just recently settled back in Alberta. She now lives in Banff and is working at the Banff Centre for the Arts Music Library.

British-born **Jeremy Spurgeon** won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester, and later studied organ at the Geneva Conservatoire where he gained the Premier Prix de la Classe Virtuosite. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers, and instrumentalists. His teachers have been Eileen Sullivan, Eric Pask, Lorna Sergeant, Ronald Frost, Eric Chadwick, Una Bradbury, Dame Gillian Weir and Lionel Rogg.

Jeremy Spurgeon has performed as piano accompanist and organist in Canada, Britain, Italy, Switzerland, and Poland.

Nancy Stepney is an Edmonton born and raised free-lance trumpet player. Although her university studies began with two years at Wilfrid Laurier University in Waterloo, Ontario, Nancy returned home to the University of Alberta to complete her degree and receive her Bachelor of Music in Performance (2003). During these years, she received the Long and MacQuade Trumpet Scholarship, and she won the U of A Wind Ensemble Concerto competition. Her music education includes studying with Guy Few, Alvin Lowrey, and Wendy Grasdahl. Nancy has also had the opportunity to learn from other teachers such as Vincent Cichowicz, Jens Lindemann, Alain Trudel, Larry Knopp and Dominic Spera.

Currently, Ms Stepney keeps busy teaching trumpet both privately at her studio and at band clinics. She is also a casual player for the Edmonton Symphony Orchestra and a member of a couple of chamber brass groups in town. Until recently, she played Principal Trumpet for the Concordia Symphony Orchestra, and Soprano Cornet in the Mill Creek Colliery Band where she had been a featured soloist. Through university and the surrounding years, Nancy has become a seasoned soloist and chamber musician with extensive experience in brass bands, wind ensembles and orchestras

Sarah Anne Wolkowski has been playing the saxophone since she was in the seventh grade. At about the same time she joined the internationally-renowned Burlington Teen Tour Band, marching and playing her way around Canada and the world.

After completing a Bachelor of Music degree in Saxophone Performance (High Distinction) at McGill University in Montréal, she came to Edmonton and completed the Master of Music degree at the University of Alberta. Her teachers have included Mr Willem Moolenbeek, Professor Gerald Danovitch, Mr Peter Freeman and Dr William Street.

An instructor at the MacEwan Alberta College Campus Conservatory of Music and the University of Alberta, she also plays tenor saxophone in the Edmonton Saxophone Quartet. Sarah enjoys teaching and making music with students of all levels, aptitudes and interests.

Dr Fordyce Pier is Professor Emeritus at the Department of Music at the University of Alberta, where he taught Trumpet and Wind Band Conducting. He was Chair of the Department of Music from 1995 until his retirement in 2004.

Prior to coming to Alberta, Dr Pier worked for a decade in the Boston area as a free-lance trumpeter, contractor and teacher. He held teaching positions at Yale, Brown and Boston Universities, and performed with the New Haven Symphony, the Boston Philharmonia, the Boston Pops, the Boston Symphony Orchestra, the Boston Opera, the Boston Ballet and the Edmonton Symphony Orchestra. Since arriving in Alberta he has continued his professional activity, appearing frequently as soloist and chamber musician throughout Canada, on CBC, and in France, Germany, the Netherlands and Japan. He has also appeared widely as a clinician and conductor, frequently under the auspices of Yamaha, Canada, Ltd.

He is a past President of the Alberta Band Association, and a member of the International Trumpet Guild, the World Association of Symphonic Band Ensembles and the College Directors National Band Association. He is the 1999 recipient of the Peterkin Award, given by the honorary band fraternity Phi Mu Alpha for outstanding service to the profession of wind band conducting.

He has served as a member of the Board of Governors of the University of Alberta, the Music Advisory Committee at Grant MacEwan College, the Music Advisory Committee of the Alberta College Conservatory of Music, and as Chairman of the Edmonton Symphony Orchestra's Music Director Search and Programming Committees.

Thanks to the University of Alberta Department of Music for its support of today's event, and to Alumni Co-ordinator Jamie Burns for organizing this afternoon's concert.

Upcoming Event

Music at Convocation Hall II

Trumpet	Russell Whitehead
	Ryan Frizzell
	Nancy Stepney
Horn	Allene Hackleman
Trombone	Kathryn Macintosh
	Ryan Purchase
Tuba	Scott Whetham

Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite from West Side Story:
Leonard Bernstein, arr Jale Gale

Sunday 15 October
2:15 pm Pre-Concert Introduction
3:00 pm Concert
Convocation Hall, Arts Building
University of Alberta

Admission: $20/adult, $15/stud/sen
For more information, please contact the Department of Music,
Fine Arts Building 3-82,
Telephone: 492-0601

The University of Alberta

Orchestral Winds
Chamber Music

Angela Schroeder, Director

Wednesday, October 11, 2006
at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Fanfare Pour Précéder "La Peri" (1912) — Paul Dukas (1865-1935)

Divertimento in Eb for Wind Octet (1968) — Gordon Jacob (1895-1984)

I March
II Sarabande on a Ground
III Rondo

Lunch at Gonerilja, scene from *Korol' Lir* (King Lear), Op 137 (1970) — Dmitri Shostakovich (1906-1975)

Leigh-Anne Rattray and **Tao Zeng, flutes**
Yu-Ting Lin, piano

Sonata Pian e Forte (1597) — Giovanni Gabrieli (1556-1612)

Ronald Searle Suite (1957) — Lyn Murray (1909-1989)
Orchestrated by Frederick Steiner

I Overture
II Man
III Fish
IV Soil
V Sun
VI Fire
VII Watt
VIII The Age of Steam
IX Whale
X The Age of Gasoline
XI Miracles & Finale

The University of Alberta
Orchestral Winds Chamber Music
Angela Schroeder, Director

Flutes
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray
Tao Zeng

Oboes
Eric Wolfe-Gordon
Matt Jaffray
Alyssa Miller

Clarinets
Amber Alackson
Michelle Davies
Samuel Toms

Bassoons
Lisa Hryciw
Lyndsey Cohen

Horns
Leif Anderson
Rachael Erdmann
Jennifer Reimer
Olwyn Supeene

Trumpets
Ian Burgess
Katherine Jahnsen
Chelsea Mandrusiak

Trombones
Erika Hagen
Audrey Ochoa
Grant Kemp

Euphonium
Amy Beinert

Tuba
Samantha Sobota

Percussion
Shaun Hosegood

Piano
Yu-Ting Lin

Program Notes

Paul Dukas (1865-1935) grew up in Paris, where he developed a love of music. Though he did not receive formal training until his early teens, he was very much drawn to music and entered the Paris Conservatory in 1882. His professors, including Theodore Dubois and Ernst Guiraud, described him as having "An enormous musical appetite," and he became an outstanding student in composition. He was awarded first prize for counterpoint and fugue at the Conservatoire, and also won the 2nd Prix de Rome with a cantata entitled *Velleda.* In addition to composing, Dukas spent time writing music reviews for the *Revue Hebdomadaire* and *Gazette des Beaux-Arts* in Paris. He became professor of orchestration at the Conservatoire in 1910, and was honored to be named as Debussy's successor to the Conseil de l'enseignement superior (Council of Superior Instruction). Dukas achieved international status and acclaim for his most notable work, *The Sorcerer's Apprentice*; however, his opera *Ariadne and Bluebird* is considered as one of the finest French operas of the impressionistic style.

The ballet *La Peri* was composed in 1910 and was one of his last important works. He described the opera as a poeme danse – a symphonic poem for dancing. The ballet was originally destined for a Diaghilev production, however at the first rehersal the dancers of the Ballets Russes rejected it because they felt that the music was unsupportive of the dancers. It was finally performed under the choreographer Natacha Trouhanova on April 22nd, 1912, along with ballets by Vincent d'Indy, Florent Schmitt and Maurice Ravel.

The fanfare was added to the ballet especially for the Trouhanova performance. It precedes the dance itself, although there is no similarity in motivic material between the two sections. It is written for three trumpets, four horns, three trombones and one tuba, and is widely regarded as one of the most famous fanfares in twentieth century literature.

Gordon Jacob (1895-1984) was born in London, and studied at the Royal College of Music. He went on to become a teacher at the Royal College, where he taught counterpoint, orchestration and composition. He was a member of the Incorporated Ssociety of Musicians, as well as the Worshipful Company of Musicians. Known for his many contributions to the wind band repertoire, Jacob has also written several works for choirs and orchestra, which include a ballet, a concert overture, two symphonies, numerous concertos for wind and string instruments, chamber music, works for piano and chorus, songs and film music.

The *Divertimento for Wind Octet* was written in 1969, and displays the light-hearted character that is characteristic of Jacob's compositional style. The three movements – *March, Sarabande on a Ground,* and *Rondo* are full of delightful yet technically challenging music that feature the pairs of oboes, bassoons, clarinets and horns. While the music often features duets for each of these instrumental pairings, the work is orchestrated to juxtapose the varying timbres within themselves, creating a dynamic and unique variety of sounds.

Dmitry Shostakovich (1906-1975) is one of the most acclaimed Russian composers of the twentieth century. His mother was a professional pianist, and influenced Shostakovich towards music from an early age. He studied at the Petrograd Conservatory, and his graduation piece – *Symphony No. 1* – received international praise. Shostakovich continued his work as a composer amidst a difficult political scene, and was forced to reconcile his artistic impulses against the wishes of his National superiors. He became a target of the Soviet regime for continuing to write parodys and satirical works in a modern style that went against the wishes of the state. One of his greatest works – the *Symphony No. 5* – was written to appease the furor that followed the emotional uproar caused by his parody-opera, *Lady Macbeth of the Mtensk District.* Shostakovich would continue to struggle with this balance for the remainder of his life, and his works are a kaleidoscope of the trials and tribulations that he faced throughout his career. However, his unique canon stands as a triumph over censorship and political influence, and reflect the complex world by which they were created.

The music that Shostakovich wrote for Kozintsev's 1941 *King Lear* production inhabits a strange and transitional world, halfway between the bright and brilliant sarcasm of the music for Akimov's *Hamlet* of ten years earlier and the more soberly functional manner of his post-war theatrical music. *King Lear*, a grim take on a rudderless state, is among other things a biting condemnation of Brezhnev's stagnation. *Lunch at Gonerilja* is a duet for two flutes with piano (originally written for harp) accompaniment, adapted from the film score of the movie *Korol' Lir* (King Lear), produced in 1970 in the Soviet Union. The setting for this music occurs in the final act of the play, when Goneril promises her love to Edmund in response to her husband Albany's refusal to fight the war. Later at her camp, Goneril, while arguing with Albany, states to herself that she would rather lose the war than let her sister Regan marry Edmund.

Giovanni Gabrieli (1556-1612) is one of the founding fathers of chamber brass music. He was born into a family of musicians, and would inherit this musical gift. He was appointed second organist in St. Mark's Cathedral in Venice, serving under his uncle Andrea. After his uncle's death, he became the first organist, and would assume all duties that pertained to this post, including teaching and composition. Gabrieli was required to write dozens of works for church services, and many of these pieces were written to feature the unique double organ/choir loft found in St. Mark's. Gabrieli popularized the practice of polychoral composition, which included works for multiple choirs of singers, and works for multiple choirs of instrumentalists. While the use of wind instruments inside of churches was largely prohibited, the practices of the Venetian composers of the Renaissance, such as Gabrieli, Busoni and Hassler, made this practice more widely accepted. Gabrieli's many works include canzoni, sonatas, madrigals, magnificats, motets, ricercars, toccatas and fantasies.

The *Sonata Pian e Forte* was written in 1597 for a double brass choir. As the title suggests, the piece alternates between loud and soft dynamics. It is believed that this is the first score in which a composer has indicated specified

dynamics. Additionally, this is also thought to be the first instrumental piece for which the instrumentation is predetermined by the composer.

Lyn Murray (1909-1989) was an Emmy Award-winning composer who spent his life working in radio, film and television, as well as on Broadway. He wrote a book in 1987 titled *Musician: A Hollywood Journal*, a diary recounting his life and experiences throughout his successful career. Murray served as president of the American Society of Music Arrangers and was one of the founders of the Composers and Lyricists Guild of America. He was a member of both ASCAP and the Song Writers Guild and sat on the Executive Committee of the Academy of Motion Picture Arts and Sciences.

The *Ronald Searle Suite* was written in 1957 to accompany a documentary cartoon designed by the famous Bristish animator Ronald Searle. Commissioned by Standard Oil of New Jersey, the cartoon – titled "Energetically Yours" – chronicles the development of energy sources and was produced by Transfilm:

> A sprightly color cartoon showing how, down through history, humans have worked to find the easy way. First we harnessed the power of animals, then fire, then combustible fuels. Today we are still looking for new servants, this time from the atom.
>
> The suite was orchestrated by Murray's friend and colleague, Frederick Steiner.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Upcoming Events

October

13 Friday, 8:00 pm
World Music Concert
Latin Music
Admission: $10/stud/sen, $15/adult
Co-presentors: FolkwaysAlive!, Modern Languages and Cultural Studies
For information, call 492-0274

CANCELLED

14 Saturday, 8:00 pm
Visiting Artists Concert
Ensemble Contemporain de Montréal
Presenting works by
Charles-Antoine Fréchette
Aaron Gervais
David Litke
Maxime McKinley
Emily Doolittle
Admission: $15/stud/sen, $20/adult
For information, call 492-0601

15 Sunday, 3:00 pm
Music at Convocation Hall II
Russell Whitehead, trumpet
Ryan Frizzell, trumpet
Nancy Stepney, trumpet
Allene Hackleman, horn
Kathryn Macintosh, trombone
Ryan Purchase, trombone
Scott Whetham, tuba
Golyardes Ground: Malcolm Forsyth
Thanatopsis: Roger Deegan
Music for Brass Instruments:
Ingolf Dahl
Street Song: Michael Tilson Thomas
Suite for West Side Story:
Leonard Bernstein, arr Jale Gale
Admission: $15/stud/sen, $20/adult

15 Sunday, 8:00 pm
University of Alberta Academy Strings
Aaron Au, Conductor
Admission: $10/stud/sen, $15/adult

16 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

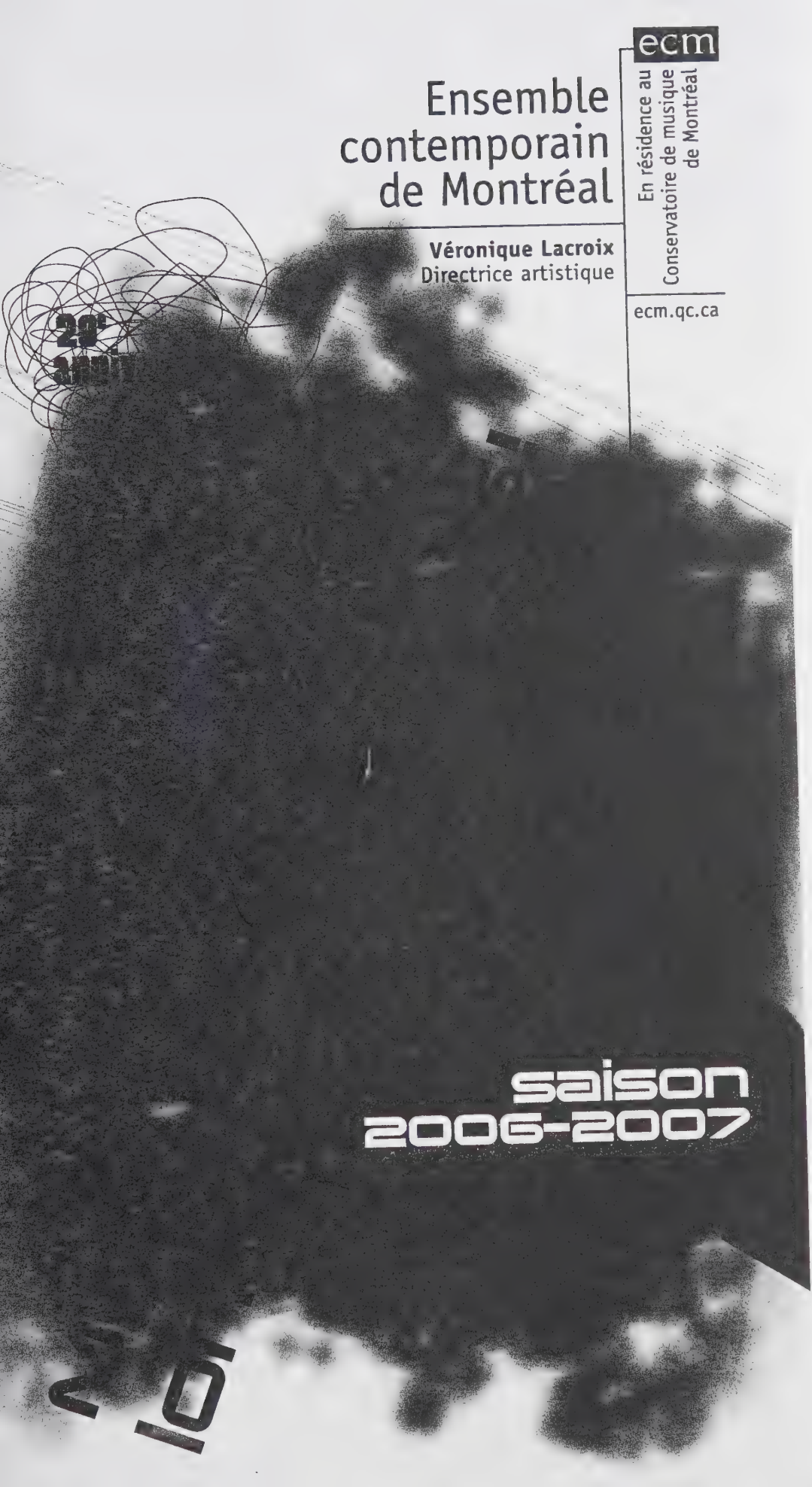
Ensemble contemporain de Montréal

ecm

En résidence au Conservatoire de musique de Montréal

Véronique Lacroix
Directrice artistique

ecm.qc.ca



saison 2006-2007

L'Ensemble contemporain de Montréal c'est:

Stimuler la création musicale en interprétant des œuvres commandées à de jeunes compositeurs québécois; donner à ces créateurs une visibilité, mais aussi des structures variées pour explorer et approfondir leur art.

Promouvoir la création musicale contemporaine auprès d'un large public. Pour cela, la jumeler au répertoire classique et aux autres disciplines artistiques, donner de nombreux concerts gratuits, organiser des tournées en région; organiser des échanges avec des ensembles musicaux.

Participer à la formation des jeunes compositeurs et inciter les jeunes interprètes professionnels à aborder le répertoire contemporain et la création.

La saison de l'ECM est soutenue par de nombreux donateurs privés et par les partenaires suivants :

Conseil des Arts du Canada
Canada Council for the Arts
Conseil des arts et des lettres Québec
Conservatoire de musique et d'art dramatique Québec
Conservatoire de musique de Montréal
Conseil des arts de Montréal 50
ESPACE MUSIQUE
FONDATION SOCAN FOUNDATION

Ensemble contemporain de Montréal



Véronique Lacroix
Directrice artistique

En résidence au Conservatoire de musique de Montréal

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GÉNÉRATION 2006
CONCERT FINAL ET TOURNÉE CANADIENNE
FINAL CONCERT AND CANADIAN TOUR

9 OCTOBRE 2006 - 20H
MONTRÉAL
QUÉBEC

Salle Pierre-Mercure
du Centre Pierre-Péladeau,

300, boul. de Maisonneuve est
Montréal, QC

Lundi 9 octobre, Salle Pierre-Mercure, Montréal

OCTOBER 11, 2006, 8:00 PM
CALGARY
ALBERTA

Eckhardt-Gramatté Hall,
Rosza Centre,

2500 University Dr.
Calgary, AB

Wednesday, October 11, Eckhardt-Gramatté Hall, Calgary

OCTOBER 12, 2006, 8:00 PM
VICTORIA
BRITISH COLUMBIA

Phillip T. Young Recital Hall,
MacLaurin Building, B Wing

University of Victoria,
School of Music
Victoria, BC

Thursday, October 12, Phillip T. Young Recital Hall, Victoria

OCTOBER 14, 2006, 8:00 PM
EDMONTON
ALBERTA

Convocation Hall,
3-82 Fine Arts Building

University of Alberta
Edmonton, AB

Saturday, October 14, Convocation Hall, Edmonton

OCTOBER 15, 2006, 8:00 PM
TORONTO*
ONTARIO

Music Gallery at the Church of
Saint George The Martyr

197 John St.
Toronto, ON

*The concert will be recorded by CBC Radio two

Sunday, October 15, Music Gallery, Toronto





L'Ensemble CONTEMPORAIN DE MONTRÉAL

Sous la direction de Véronique Lacroix, l'ECM a contribué depuis sa fondation en 1987 à la création de près de 150 œuvres musicales, dont 130 enrichissent le répertoire canadien. Les spectacles de l'ECM sont régulièrement présentés en tournées québécoises et canadiennes et s'intègrent à des échanges tels ceux de Mexico (2004), Londres (2003), Singapour (2002), Lyon (2002), Belgique (2001), Kiev (1999), Winnipeg (1997) et Barcelone (1993). L'ECM a pris part au Festival Montréal/Nouvelles Musiques (2005 et 2003), au Festival Musiques au présent de Québec (2000), au *Massey Hall New Music Festival* de Toronto (2000) ainsi qu'au Festival international musique actuelle de Victoriaville (1994). Il a huit disques à son actif et ses concerts sont régulièrement retransmis sur les ondes de la Société Radio-Canada. En 2002, Véronique Lacroix et l'ECM se sont vu attribuer le Prix Opus de l'événement musical de l'année ainsi que le Grand Prix du Conseil des arts de Montréal. L'ECM est en résidence au Conservatoire de musique de Montréal.

Under the direction of Véronique Lacroix since its inception in 1987, the Ensemble contemporain de Montréal *has premiered close to 150 compositions, 130 of them written by young Quebec and Canadian composers. The ECM has toured regionally and nationally since 1994 and participates in cultural exchanges with Mexico (2004), London (2003), Singapour (2002), Lyon (2002), Belgium (2001), Kiev (1999), Winnipeg (1997) and Barcelona (1993). The ensemble has performed at Montreal/New Music International Festival (2005-2003), at Québec City's* Musiques au présent *Festival (2000), at Massey Hall New Music Festival in Toronto (2000), and at* Festival international de musique actuelle de Victoriaville *(1994). The ECM has recorded eight CDs and its concert performances are frequently broadcast on CBC radio. The ensemble was awarded two prestigious awards in 2002-2003 (2002 Musical Event of the Year Opus Prize and the Montreal Arts Council Grand Prize). The ECM is in residency at the* Conservatoire de musique de Montréal .



Véronique LACROIX

DIRECTRICE ARTISTIQUE / ARTISTIC DIRECTOR

Chef d'orchestre et directrice artistique, Véronique Lacroix termine en 1988 des études au Conservatoire de musique du Québec à Montréal couronnée de nombreux prix la récompensant, entre autres, dans la discipline de la direction d'orchestre. Entre 1987 et 1996, elle occupe la direction artistique de plusieurs formations symphoniques au Québec et celle du *Scarborough Philharmonic* en Ontario.

Véronique Lacroix a dirigé les créations de 150 œuvres avec l'Ensemble contemporain de Montréal, qu'elle a fondé en 1987. De plus, à titre de chef invitée, elle est régulièrement appelée à diriger diverses formations symphoniques et contemporaines au Canada et à l'étranger (Singapour, Ukraine, Espagne, Suisse). Lauréate du Prix Heinz Unger décerné par le Conseil des Arts de l'Ontario en 1994, Véronique Lacroix propose des programmations originales susceptibles de séduire un large public en jumelant musique contemporaine et autres disciplines artistiques.

Véronique Lacroix dirige depuis septembre 1995 la classe d'interprétation de musique contemporaine du Conservatoire de musique de Montréal dont l'ECM est, depuis 1998, l'ensemble en résidence attitré.

Upon completion of her studies at the Conservatoire de musique du Québec à Montréal *in 1988, Véronique Lacroix was awarded a number of distinctions, including a prize for orchestral conducting. Between 1987 and 1996, she served as artistic director of several orchestras and ensembles in Quebec and of the Scarborough Philharmonic in Ontario, Canada.*

With the Ensemble contemporain de Montréal *(ECM), which she founded in 1987, she has conducted premiere performances of 150 works. She also regularly performs as guest conductor with a number of orchestras and contemporary ensembles in Canada and abroad (Singapour, Ukraine, Spain, Switzerland). Recipient of the Heinz Unger Award given by the Ontario Arts Council in 1994, Véronique Lacroix is dedicated to bringing new music to a wide audience. Her performances often mix contemporary works and different artistic disciplines.*

Since 1995, Véronique Lacroix has been teaching contemporary music performance at the Conservatoire de musique de Montréal, *where the* Ensemble contemporain de Montréal *is in residency.*



Emily DOOLITTLE (1972 -)

Originaire de Halifax, Nouvelle-Écosse, la compositrice Emily Doolittle a étudié à Dalhousie, à l'Université d'Indiana, au *Koninklijk Conservatorium* de La Haye et à Princeton. Ses œuvres incluent des pièces pour *Tafelmusik*, l'Ensemble contemporain de Montréal, le *Oregon East Symphony*, le *Albany Symphony*, le *New York City Youth Symphony*, la soprano Janice Jackson, le joueur de viole d'amour Thomas Georgi, Méduse, l'ensemble de flûtes Alizé et *Entropy*.

Emily Doolittle vit à Montréal depuis 2003. En plus de composer et d'enseigner, elle effectue des recherches et écrit sur la relation entre les chants d'oiseaux et d'autres animaux et la musique humaine. Elle joue du hautbois et du piano et a entrepris d'apprendre à jouer du violon du Cap Breton. Elle est un des membres fondateurs de Concert Tot en Met, un collectif de compositeurs et une série de concerts d'Amsterdam, Pays-Bas, et est actuellement impliquée dans le développement d'un festival de nouvelle musique à Mostar, Bosnie.

Elle a reçu des commandes d'œuvres et des bourses de nombreux organismes, dont le Conseil des Arts du Canada, le Conseil des Arts de Nouvelle-Écosse, le Conseil des arts et des lettres du Québec, le Conseil des arts de Montréal, l'ASCAP, SCI et la *Fulbright Foundation*. Elle a également participé à des résidences au Centre des Arts de Banff (Alberta), à la *Ucross Foundation* (Wyoming), la *MacDowell Colony* (New Hampshire) et au *Blue Mountain Centre* (New York).

Composer Emily Doolittle was born in Halifax, Nova Scotia, and educated at Dalhousie, Indiana University, the Koninklijk Conservatorium in the Hague, and Princeton. Her works include pieces for Tafelmusik, Ensemble Contemporain de Montréal, *the Oregon East Symphony, the Albany Symphony, the New York Youth Symphony, soprano Janice Jackson, viola d'amorist Thomas Georgi,* Méduse, l'ensemble de flûtes Alizé, *and Entropy.*

Emily has been living in Montreal since 2003, where, in addition to composing and teaching, she has been researching and writing about the relationship between bird and other animal songs and human music. She plays oboe and piano, and has recently been learning to play Cape Breton fiddle. Emily was a founding and organizing member of Concert Tot en Met composers collective and concert series in Amsterdam, and is currently involved in the development of a new music festival in Mostar, Bosnia.

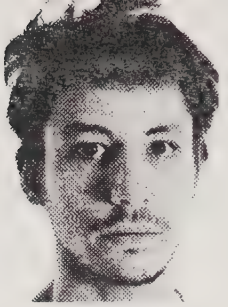
She has received commissions and grants from the Canada Council for the Arts, the Nova Scotia Arts Council, the Conseil des arts et des lettres du Québec, *the* Conseil des arts de Montréal, *ASCAP, SCI, and the Fulbright Foundation, and has participated in residencies at the Banff Arts Centre (Alberta), the Ucross Foundation (Wyoming), the MacDowell Colony (New Hampshire), and Blue Mountain Centre (New York).*

FOUR PIECES ABOUT WATER (2006)

J'ai composé *four pieces about water* en 2000, lorsque l'ECM m'a invitée à participer à la tournée de GÉNÉRATION 2000. Cette année-là, les compositeurs sélectionnés représentaient toutes les régions du Canada, et Véronique Lacroix a suggéré que notre pièce pourrait, par exemple, s'inspirer de notre région d'origine. Je suis originaire des Provinces maritimes, donc le thème de l'eau semblait un choix évident ! Je ne pensais pas seulement à l'océan qui entoure la Nouvelle-Écosse, mais aussi aux lacs, aux rivières, aux journées de brume, aux flocons de neige, au givre sur les arbres, aux orages, etc. L'eau se manifeste sous des formes tellement variées que c'était une source idéale d'images musicales. En fin de compte, j'ai décidé de travailler sur seulement quatre sortes d'eau, mais je peux facilement m'imaginer composer quatre autres ensembles de pièces inspirées d'autres formes d'eau.

I wrote four pieces about water *for ECM in 2000, when I was asked to be part of their GENERATION 2000 tour. That year, the composers selected represented all regions of Canada, and Veronique suggested that we might want to make our pieces somehow represent the regions we came from. I'm from the maritimes, so writing a piece about water seemed like an obvious choice! I was thinking not only about the ocean, which surrounds Nova Scotia, but also about lakes, rivers, foggy days, snow flakes, ice on trees, rainstorms, etc. Water occurs in such an infinite variety of forms that it was the ideal source of musical imagery. Eventually I had to narrow my selection for this work to just four types of water, but I could easily imagine writing another four, equally varied set of pieces inspired by other bodies and forms of water.*

Since 1995, Véronique Lacroix has been teaching contemporary music performance at the Conservatoire de musique de Montréal, *where the* Ensemble contemporain de Montréal *is in residency.*



Charles-Antoine FRÉCHETTE (1981-)

Charles-Antoine Fréchette est admis à huit ans à la Maîtrise des Petits Chanteurs du Mont-Royal où il étudie le chant choral avec Gilbert Patenaude et le piano classique avec Marie Roby. Il poursuit le piano à l'école Vincent-D'Indy avec Claude Labelle. Il a reçu la Médaille du Gouverneur général.

Sa première pièce, *Parcours*, est créée en 2001, sous sa direction, par la chorale de l'École de musique Vincent-D'Indy. Au Conservatoire de musique de Montréal, il étudie la composition avec Michel Gonneville et l'analyse avec Serge Provost. En 2003, il remporte un premier prix au Concours National des jeunes compositeurs de CBC/Radio-Canada, catégorie piano solo, et le premier et le troisième prix Pierre-Mercure de la SOCAN en 2004. En 2005, il travaille avec Wolfgang Rihm et Pascal Dusapin, lors d'un stage en France.

Charles-Antoine Fréchette recherche une musique faite de poésie et d'imprévu ; c'est pourquoi, bien que structuré et encadré par une rigueur de conception, son processus de création jaillit toujours d'une intuition. Il ne rejette pas les formes classiques et tente au contraire de se les approprier dans un langage neuf et inspiré. Aussi, la notion de récit revêt pour lui un rôle essentiel. Au niveau technique, il recherche de nouvelles voies d'expression comme des timbres plus inusités ou de nouvelles textures.

At the age of 8, Charles-Antoine Fréchette was admitted to the Petits Chanteurs du Mont-Royal *choir school, where he studied choral singing with Gilbert Patenaude and classical piano with Marie Roby. He continued his piano studies at the* École Vincent-D'Indy *with Claude Labelle, and received the Governor General's medal.*

His first composition, Parcours, *was premiered in 2001 by the choir of the* École de musique Vincent-D'Indy, *under his direction. At the* Conservatoire de musique de Montréal, *he studied composition with Michel Gonneville, and music analysis with Serge Provost. In 2003, he took first prize in the CBC/Radio-Canada National Competition for Young Composers in the solo piano category, and in 2004, won first and third prize in the SOCAN Pierre Mercure Awards. In 2005, he studied with Wolfgang Rihm and Pascal Dusapin in France.*

Charles-Antoine Fréchette seeks to create music made of poetry and the unexpected, which is why his creative process, although structured and tempered by conceptual rigour, is always driven by intuition. Rather than rejecting classical forms, he seeks to appropriate them for himself through the use of new, inspired language. The notion of narrative is essential to his work. On a technical level, he seeks out new avenues of expression such as unusual timbres and new textures.

ASPIRATIONS (2006)

Aspirations pourrait être considéré comme un essai musical sur l'agir, sur l'énergie intense qu'il faut déployer pour être. Car il faut donner beaucoup d'énergie pour se libérer de ses propres limites, des conventions normalisantes, et vaincre le mal qui nous assaille et nous englue. Par le fait même, la pièce se veut aussi une critique de tout de ce qui insensiblement tente de nous appesantir, de nous écraser, de piéger l'âme d'oiseau en nous et cela bien malgré notre bonne volonté.

Sur un plan plus formel, *Aspirations* est une pièce monothématique quoique protéiforme. Ainsi, il fallait trouver un moyen d'unifier l'Un et le Multiple, ou plus clairement, une formule à la fois concise et assez riche pour contenir en elle-même les germes de toute l'œuvre. Une sorte de canevas harmonique et agogique a d'abord intuitivement été composé. Tout au long de la pièce, celui-ci apparaîtra dilaté et compressé en une myriade de variations enchevêtrées. C'est en partie suite à des recherches sur la théorie physique des Supercordes que mon plan formel a été conçu.

Enfin, plus concrètement, la pièce explore des nouvelles textures de timbre tant par l'amplification et la spatialisation d'échantillons que par des procédés d'orchestration particuliers. L'instrumentation est divisée en divers groupes instrumentaux jouant chacun une voix. Cependant, chaque voix est multiple et combine des textures parfois différentes, parfois similaires. La pièce est dédiée à mes parents Gilles et Nicole Fréchette, mes principaux mécènes.

Aspirations *might be considered a musical dissertation on doing, on the intense energy we must expend in order to be, given the immense energy required to free ourselves from our own limits and normalizing conventions, and to overcome the evil that besets us and bogs us down. The piece therefore also seeks to serve as a critique of everything that attempts imperceptibly to weigh us down, crush us, and trap the bird-like soul in us, despite our best intentions.*

On a more formal level, Aspirations *is a monothematic, yet protean piece. It was thus necessary that I find a means of unifying the One and the Multiple, or more precisely, a structure that was at once concise and rich enough to contain within itself the seeds of the whole work. First, I intuitively composed a harmonic and agogic framework of sorts. Throughout the piece, the framework is dilated and compressed into a myriad of tangled variations. The formal outline of the work was elaborated in part after some research into theoretical physic's superstring theory.*

Finally, the piece explores new timbral textures both through amplification and spatialization of sampling, and through the use of particular orchestration techniques. The instrumentation is divided into diverse instrumental groups, each of which plays a single voice. However, each voice is multiple, combining textures that are at times disparate, and at others, similar. This piece is dedicated to my parents, Gilles and Nicole Fréchette, my principal patrons.



Aaron GERVAIS (1980 -)

Né à Edmonton, Aaron Gervais poursuit une maîtrise en composition à l'Université de Californie, San Diego, sous la direction de Chinary Ung et Philippe Manoury. Il a obtenu un baccalauréat en musique (composition) de l'Université de Toronto, où il a étudié avec Chan Ka Nin. Il a aussi étudié le jazz et la composition au Grant MacEwan College, la composition à l'Université de l'Alberta et la percussion cubaine à La Havane, Cuba.

Ses œuvres sont interprétées au Canada, aux États-unis, à Cuba, en Allemagne et aux Pays-Bas. Son catalogue inclut des pièces solo, pour ensemble de chambre et pour orchestre, ainsi que de la musique de film, de théâtre et électronique. *Tapestry New Opera*, *Esprit Orchestra* et Roger D. Moore, entre autres, lui ont commandé des oeuvres. Il a reçu plusieurs prix, dont trois prix au Concours des jeunes compositeurs de la SOCAN (2004 et 2005), ainsi que des bourses d'études de l'Université de Toronto, du Conseil des Arts du Canada et de la SOCAN.

Ses projets récents et à venir incluent une œuvre orchestrale pour *Esprit Orchestra* en 2007, et la Semaine Musicale Internationale de Gaudeamus à Amsterdam (septembre 2006). Il y était le seul représentant canadien en 2006 avec sa pièce *Culture no.1*. Il travaille actuellement sur une pièce commandée par le Quatuor Arditti.

Aaron Gervais was born in Edmonton. He is currently pursuing a Master's degree in composition at the University of California, San Diego. Aaron is a graduate (with honours) from the Bachelor of Music in Composition degree at the University of Toronto, where he studied under Chan Ka Nin. He has also studied jazz and composition at Grant MacEwan College, composition at the University of Alberta, and Cuban percussion in Havana.

Aaron has had performances of his work in Canada, the USA, Cuba, Gemany and the Netherlands. He has written for solo, chamber, and large ensembles, as well as film, theatre, and interactive electronics. He has been commissioned by Roger D. Moore, Tapestry New Opera, and the Esprit Orchestra, among others. Aaron is also the recipient of various awards and grants, including three prizes in the SOCAN Young Composers' Competition (2004 and 2006), a SOCAN residency grant, two graduating scholarships from U of T, and a Canada Council for the Arts grant to pursue graduate studies.

Upcoming projects include an orchestral work for the Esprit Orchestra in 2007, and the International Gaudeamus Music Week in Amsterdam (September 2006). He was the only Canadian represented in the 2006 competition with his piece Culture no.1. *He is currently working on a piece for the Arditti Quartet.*

CULTURE NO. 3 (2006)

Culture no.3 est la dernière d'une série de pièces qui traite du rôle que peut jouer la culture populaire dans la musique contemporaine. Avec *Culture no.3*, je travaille en particulier la relation entre les éléments viscéraux de la musique populaire et le timbre. Dans la catégorie des éléments viscéraux, je comprends par exemple le mouvement des gestes et la force des attaques, ainsi que le caractère du rythme ou du tempo, etc. Les ressources tonales de la musique populaire ont nécessité que ces éléments, par rapport au timbre, forment une plus grande partie de la définition des genres populaires (et donc ce qu'il y a d'intéressant à écouter là-dedans) que l'on voit dans la plupart de la musique contemporaine. *Culture no.3* utilise les ressources de la formation standard d'un ensemble occidental pour souligner cet aspect de la musique populaire, mettant l'accent sur le timbre et la viscéralité et proportionnellement moins sur d'autres aspects de la totalité sonore.

Je tiens à remercier ici Roger D. Moore et Thérèse Gervais pour leur soutien à ma participation à la tournée canadienne de Génération 06.

Culture no.3 *is the last in a series of pieces that deals with the ways that modern popular culture can inform Western art music. More specifically,* Culture no.3 *is involved in exploring the interrelation between the visceral elements of popular music and timbre. By visceral elements, I mean, for example, the sense of motion, the forcefulness of the articulations, or the character of the rhythm or tempo, to name a few. The traditional pitch resources of the popular sphere have required that viscerality and timbre play a greater role in defining popular genres (and subsequently in determining what we find interesting within them) than is seen in the majority of Western art music.* Culture no.3, *with a greater emphasis on timbre and viscerality and a subsequently lesser emphasis on other aspects of the musical whole, uses the resources of the Western ensemble to feature this aspect of popular music.*

I also wish to thank Roger D. Moore and Thérèse Gervais for their support to my participating to the Generation 06 Canadian tour.

liste participants

ÉDITIONS PRÉCÉDENTES

Participants

PREVIOUS EDITIONS

Depuis 1994, de nombreux jeunes compositeurs québécois et canadiens ont fait leurs débuts dans la série GÉNÉRATION des Ateliers & Concert de l'ECM/*Since 1994, many young Quebec and Canadian composers have made their début with the GENERATION programme of the ECM's Workshops & Concert.*

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Patrice Coulombe (1998) - Québec
Vincent Collard (1998) - Québec
Emily Doolittle (2000) - Nouvelle-Écosse/Nova Scotia
Louis Dufort (2002) - Québec
Wolf Edwards (2004) - Colombie-Britannique/ British Columbia
Bernard Falaise (1996) - Québec
Gordon Fitzell (2000) - Manitoba
Sean Ferguson (1996) - Québec
Paul Frehner (1997) - Québec
Michel Frigon (1996) - Québec
Vincent-Olivier Gagnon (2004) – Québec
Nicolas Gilbert (2004) - Québec
Marc Hyland (1995) - Québec
Pierre K. Klanac (1995) - Québec
Jean-François Laporte (1997, 2000) - Québec
Estelle Lemire (1994) - Québec
Nicole Lizée (2002) - Saskatchewan
Isabelle Marcoux (1994) - Québec
Justin Mariner (1998) - Québec
Ivan Ferrer Oroszco (2004) - Mexique
Danielle P. Roger (1995) - Québec
Silvio Palmieri (1995) - Québec
Marci Rabe (2002) - Colombie-Britannique/ British Columbia
André Ristic (1997) - Québec
Patrick Saint-Denis (2002) - Québec
Ana Sokolovic (1996) - Québec
D. Andrew Stewart (2004) - Ontario
Andryi Talpash (2000) - Alberta
Daniel Tremblay (1995) - Québec
Jacques Tremblay (1994) - Québec
Suzanne Tremblay (1994) - Québec
Francis Ubertelli (1997) - Québec

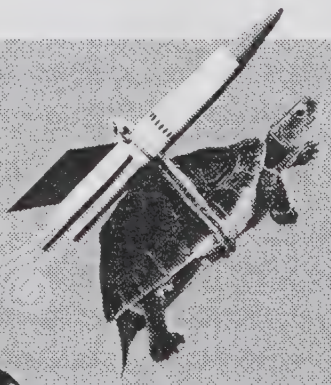
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ELUCIDE (2006)

Elucide prend comme point de départ notre perception du son et ses propriétés acoustiques, en particulier l'arrangement d'harmoniques qui donne son timbre individuel à chaque instrument. En écoutant attentivement, l'oreille peut souvent discerner un certain nombre de d'harmoniques, ou partiels, présents dans un timbre donné ; cependant, notre cerveau fusionne en grande partie les divers composants en un seul objet sonore unifié. Afin d'augmenter notre capacité à percevoir la richesse des phénomènes acoustiques, *Elucide* déconstruit son matériau sonore en utilisant des techniques instrumentales qui dilatent ou modifient le spectre harmonique courants. De la même façon, les instruments de l'ensemble sont utilisés pour jouer les partiels de structures harmoniques particulières (telles que celle des harmoniques du piano), synthétisant en fait le timbre d'un seul instrument tout en révélant en même temps la nature composite de la sonorité.

Puisque l'acte de perception est nécessairement accompagné de connaissance, *Elucide* manipule et soustrait progressivement les éléments constitutifs du matériel sonore pour le réorganiser en unités sémantiques, des idées musicales tels que thèmes et motifs ; la pièce explore ainsi le processus par lequel nous transformons nos perceptions orales en objets chargés de sens, comment nous les comprenons et leur trouvons une signification.

En synthétisant un spectre unifié avec l'ensemble, *Elucide* vise à faire naître une certaine lucidité, dans le sens de transparence, tandis que les caractéristiques identitaires des instruments individuels disparaissent pour révéler une entité harmonique unique. Au cours du déroulement de l'œuvre, cependant, cette transparence se transforme en un autre type de lucidité, signifiant intelligibilité, qui élucide la signification musicale trouvée à l'intérieur du son.

Elucide *takes as its point of departure our perception of sound and its acoustic properties, particularly the arrangement of overtones that gives each instrument its individual timbre. By listening carefully, the ear can often discern a number of the overtones, or partials, that are present in a given timbre; however, for the most part our brains fuse the various components into a single, unified sonic object. In order to heighten our ability to perceive the richness of acoustic phenomena,* Elucide *deconstructs its sonic materials by using instrumental techniques that expand or alter typical overtone spectra. As well, the instruments of the ensemble are used to play the partials of particular overtone structures (such as that of the harmonics played by the piano), in effect synthesizing the timbre of a single instrument while at the same time revealing the composite nature of the sonority.*

Since the act of perception is necessarily accompanied by cognition, Elucide *manipulates and progressively abstracts and re-organizes the constituent elements of the sonic material into semantic units, musical ideas such as themes and motives; the piece thus explores the process by which we make sense of our aural perceptions, how we come to understand and find meaning in them.*

In synthesizing a unified spectrum with the ensemble, Elucide *aims to engender a certain lucidity, in the sense of transparency, whereby the identifying characteristics of the individual instruments melt away to reveal a single harmonic entity. Over the course of the work, however, this transparency transforms into another type of lucidity, meaning intelligibility, whereby the musical meaning found within the sound is elucidated.*



Shelley MARWOOD

Résidant à Calgary, Alberta, Shelley Marwood est actuellement en deuxième année de maîtrise à l'Université de Calgary, où elle étudie en composition. En 2004, elle a obtenu un baccalauréat en musique de l'Université de Windsor, et est diplômée du *Royal Conservatory of Music*, Toronto, en interprétation piano. Ses pièces sont jouées lors de divers concerts étudiants et dans des ateliers du *Windsor Symphony Orchestra*, du *Calgary Philharmonic Orchestra* et du *Land's End Chamber Ensemble*. En mai 2005, sa pièce *Sketches in Blue* a été présentée au Festival biannuel de l'Orchestre des Jeunes organisé par Orchestres Canada, qui avait commandé l'œuvre. Parmi ses professeurs, figurent Jens Hanson, Brent Lee, Allan Bell et David Eagle.

Currently residing in Calgary, Alberta, Shelley Marwood is in her second year in the pursuit of a Master's degree at the University of Calgary, where she studies composition. In 2004, Shelley received a Bachelor of Music degree from the University of Windsor, and an A.R.C.T. in Piano Performance with the Royal Conservatory of Music. She has had works performed in various student concerts and in workshops with the Windsor Symphony Orchestra, the Calgary Philharmonic Orchestra, and the Land's End Chamber Ensemble. In May of 2005 her piece Sketches in Blue *was performed at Orchestras Canada's biennial Youth Orchestra Festival, commissioned by Orchestras Canada especially for the event. Her composition teachers have included Jens Hanson, Brent Lee, Allan Bell, and David Eagle.*

PHASE (2006)

Le *Oxford English Dictionary* donne plusieurs sens au mot phase. Celui qui a retenu mon attention, « une étape distincte dans un processus de changement ou de développement » peut s'appliquer à ma pièce de différentes façons. L'aspect le plus significatif pour moi est que *Phase* représente une étape précise dans mon évolution en tant que compositrice. La pièce elle-même comporte des moments où l'on peut entendre une idée se développer en une autre idée, une variation différente de la mélodie, de l'harmonie ou de la texture.

La forme générale de *Phase* est basée sur la suite de Fibonacci et sur le nombre d'or. En complément, la pièce ressemble à un concertino, en ce que les passages solistes des différents instruments sont séparés par un épisode joué par l'ensemble au complet.

Je veux remercier ici *New Works Calgary* et l'ECM pour cette occasion unique et pour une superbe interprétation de *Phase*.

According to Oxford English Dictionary the word phase can have several meanings. The one that caught my notice, "a distinct stage in a process of change or development", may be applied to my piece in different ways. The most significant for me is that I see Phase *represents a specific stage in my development as a composer. Within the piece itself, there are moments when an idea may be heard to be developing into a different idea or variation, either of melody, harmony, or texture.*

The general form of Phase *follows the Fibonacci series of numbers and the Golden Mean. Complementing this, the piece resembles a concertino, in that soloistic passages featuring different instruments are separated by an episode with the full ensemble.*

I'd like to thank New Works Calgary and ECM for this great opportunity, and for a wonderful performance of Phase.



Maxime Mc KINLEY (1979 -)

Maxime McKinley, « un des plus intéressants compositeurs de sa génération » (Paroles & Musique), est né dans les Cantons de l'Est. En 2004, il obtient un Prix avec grande distinction du Conservatoire de musique de Montréal, où il a étudié la composition avec Michel Gonneville. Il prépare présentement un doctorat en composition avec Isabelle Panneton à l'Université de Montréal. Il a également participé à des cours de maîtres avec les compositeurs Kenneth Hesketh, Armando Luna, Martin Matalon, Hugues Dufourt et Bruno Mantovani.

Plusieurs ensembles et organismes lui ont commandé des œuvres, interprétées, au Canada et en France, entre autres par *Esprit Orchestra* de Toronto, l'Orchestre de la francophonie canadienne, l'Orchestre de l'Université de Montréal, l'Orchestre symphonique des jeunes de Montréal, l'Orchestre du Conservatoire de Montréal, l'Ensemble contemporain de Montréal, le Trio Hochelaga, le duo Prémices et l'ensemble Alizé.

Maxime McKinley a reçu quatre prix au concours des Jeunes compositeurs de la Fondation SOCAN (de 2003 à 2006), et a été lauréat du concours de composition de l'OUM (2005). Le Conseil des arts et des lettres du Québec, le *National Arts Centre Donor's Circle*, la Fondation SOCAN et la Faculté des études supérieures de l'Université de Montréal lui ont accordé des bourses d'études. Attachant beaucoup d'importance à la réflexion et au discours sur l'art, il publie des textes dans diverses revues spécialisées.

Maxime McKinley, "one of the most interesting composers of his generation" (Paroles & Musique), was born in the Eastern Townships. He studied composition with Michel Gonneville at the Conservatoire de musique de Montréal, *where he graduated with honours in 2004. He has been studying composition with Isabelle Panneton at the* Université de Montréal *since 2004, where he is preparing a doctorate. He also took masterclasses with composers Hugues Dufourt, Martin Matalon, Bruno Mantovani, Armando Luna and Kenneth Hesketh.*

Maxime McKinley has received commissions from several ensembles and organizations. His works have been performed, in Canada and in France, among others by Esprit Orchestra (Toronto), the Orchestre de la francophonie canadienne, *the* Orchestre de l'Université de Montréal, *the* Orchestre symphonique des jeunes de Montréal, *the* Orchestre du Conservatoire de Montréal, *the* Ensemble contemporain de Montréal, *the* Trio Hochelaga, *the* Duo Prémices *and the* ensemble Alizé.

He won four prizes in the SOCAN competition for young composers (between 2003 and 2006), and a commission prize in the competition of the Orchestre de l'Université de Montréal *(2005). The* Conseil des arts et des lettres du Québec, *the National Arts Centre Donor's Circle, the SOCAN Foundation and the Department of superior Studies of the* Université de Montréal *have granted him scholarships. His reflexions on arts are currently published in specialized magazines.*

WIRKUNST-GÓMEZ (2006)

CONCERTO POUR GUITARE ET ENSEMBLE DE DIX INSTRUMENTS/ *CONCERTO FOR GUITAR AND TEN-INSTRUMENT ENSEMBLE*

« Wirkunst » est un terme que je me suis amusé à inventer en fusionnant les mots allemands « wir » (nous), « wirkung » (effet, impression) et « kunst » (art). J'utilise ce mot pour désigner une œuvre d'art née de la réception d'une autre œuvre d'art. Je travaille, depuis 2004, à une série de « Wirkunst ».

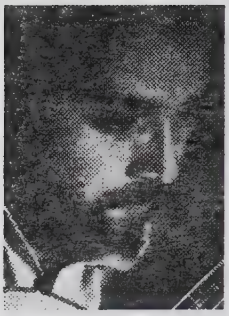
Wirkunst-Gómez est basé sur les goûts artistiques du soliste Pablo Gómez, dédicataire de l'œuvre. Chaque section est construite d'après les travaux de l'un de ces trois artistes qu'il affectionne particulièrement : Octavio Paz, Antoni Gaudí et Luis Buñuel. J'ai associé à Paz un caractère fantaisiste et lyrique, à Gaudí un caractère mauresque et baroque, à Buñuel un caractère satirique et saugrenu. Ces trois artistes ont en commun avec le jeu de guitare de Gómez une forte appartenance hispanique, ou hispano-américaine. Ainsi, l'œuvre est constituée de sections relativement hétérogènes, mais liées par le jeu « culturel » du soliste. Les sections « Gómez », par exemple, sont des cadences résumant toutes les autres sections. Cette idée de la présence du soliste « filée » à travers des passages contrastés est à l'origine du plan de la pièce, basé sur le nom de Pablo Gómez, à raison d'une lettre (en majuscule) par section : Paz I, gAudí I, Buñuel I, buñueL II, gÓmez I (cadenza I), espace-silence, Gaudí II, gÓmez II (candenza II), góMez III (cadenza III), buñuEl III, paZ II. Chaque section est introduite par un bref solo d'un instrument de l'ensemble.

Wirkunst-Gómez est bien sûr dédiée à Pablo Gómez, mais aussi à Véronique Lacroix, ainsi qu'à mes anciens professeurs Jean Vallières et Michel Gonneville. Merci au Conseil des arts et des lettres du Québec.

"Wirkunst" is a term I invented by merging the German words wir (we), "wirkung" (effect, impression) and "kunst" (art). I use this word to designate a work of art born from a response to another work of art. I have been working on a series of "Wirkunst" since 2004.

Wirkunst-Gómez *is based on the artistic tastes of soloist Pablo Gómez, to whom the work is dedicated. Each section is constructed based on the works of one of three artists for whom he has a special fondness: Octavio Paz, Antoni Gaudí and Luis Buñuel. I have associated Paz with a lyrical, fantasist personality, Gaudí with a Moorish, baroque personality, and Buñuel with a crazy, satirical personality. The three artists share with "Gómez" guitar playing a strong Hispanic or Hispanic-American connection. Thus, the work is composed of sections that are relatively heterogeneous but are bound together by the soloist's "cultural" playing style. Indeed, the "Gómez" sections are comprised of cadences that summarize all the other sections. The notion of the presence of the soloist "woven" into contrasting passages was the original inspiration for the structure of the piece, which is based on the name of Pablo Gómez, with one (capital) letter per section: Paz I, gAudí I, Buñuel I, buñueL II, gÓmez I (cadenza I), silent pause, Gaudí II, gÓmez II (cadenza II), góMez III (cadenza III), buñuEl III, paZ II. Each section is introduced with a brief solo by one of the ensemble instruments.*

Wirkunst-Gómez *is of course dedicated to Pablo Gómez, but also to Véronique Lacroix, as well as to my former teachers Jean Vallières and Michel Gonneville. Special thanks to the* Conseil des arts et des lettres du Québec.



Pablo GÓMEZ GUITARE/GUITAR

Pablo Gómez est actuellement un des meilleurs guitaristes mexicains. Son répertoire, original et peu conventionnel, va du classique au contemporain : pièces pour guitare seule, musique électro-acoustique, duos avec voix, percussion ou flûte, musique de chambre ou concertos pour orchestre. De grands compositeurs mexicains lui ont dédié des oeuvres, dont plusieurs qu'il a créées aux États-Unis et en Angleterre.

Il étudie d'abord à l'École pilote d'initiation à la musique et la danse avec Gerardo Carrillo, puis poursuit à l'École nationale de musique de l'Université autonome de Mexico. De 1989 à 1993, il travaille avec le professeur Federico Bañuelos. Une bourse du Fonds national de la culture et des arts (FONCA), lui permet ensuite de se spécialiser en musique contemporaine à Stockholm, Suède, avec Magnus Andersson.

Il participe à de nombreux festivals, en particulier en nouvelle musique : le prestigieux *Ferien Kürse für Neue Musik* (1994, 1996, 2002) à Darmstadt, Allemagne, le IV[e] *Festival Franco Donatoni*, le *Foro de Música Nueva Manuel Enríquez* et le V[e] *Festival Search* de San Diego, Californie.

Il donne des récitals en Suède, en Allemagne et au Mexique et se produit comme soliste avec de nombreux orchestres de chambre et symphoniques au Mexique et aux É.U.. Soutenu par le FONCA, il produit un premier CD *Tañendo Recio (Quidecim)* et participe à plusieurs enregistrements. De 1997 à 2001 il est professeur au Conservatoire de las Rosas à Morelia, Michoacán, et enseigne actuellement à l'École supérieure de musique de l'Institut national des beaux-arts. Pablo Gómez est en résidence au Québec dans le cadre de l'entente Mexique-Québec.

Pablo Gómez is one of Mexico's outstanding guitarists. His repertoire, original and unconventional, includes classical and contemporary works: guitar solos, electro-acoustic music, duos with voice, percussion and flute, works for chamber ensemble and orchestral concertos. Major Mexican composers have dedicated pieces to him, some of which he premiered in U.S.A. and England.

He begins studying in the Pilot Initiation School for Music and Dance under Gerardo Carillo. He graduates with honors from the National Music School of the National Autonomous University of Mexico. From 1989 to 1993 he studies with Federico Bañuelos. Financially supported by the National Fund for Culture and the Arts (FONCA), he then specializes in contemporary music in Stockholm, Sweden, under Magnus Andersson.

He participates in various famous festivals, notably new music festivals such as the Ferien Kürse für Neue Musik *(1994, 1996 and 2002) in Darmstadt, Germany, the IV[th]* Festival Franco Donatoni, *the* Foro de Música Nueva Manuel Enríquez *and the V[th] Search Event in San Diego, California.*

He gives recitals in Sweden, Germany and Mexico and performs as a soloist for many chamber and symphonic orchestras in Mexico and the U.S.A.. With support from the FONCA, he releases a first CD Tañendo Recio (Quindecim) *and participates in several recordings of Mexican works. From 1997 to 2001 he teaches at the Conservatoire of las Rosas in Morelia, Michoacán, and is now teaching at the Music High School of the Fine Arts National Institute. Pablo Gómez is doing a residency within the Mexico-Quebec agreement.*

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Actuellement l'un des meilleurs guitaristes au Mexique, Pablo Gómez interprète des œuvres des compositeurs mexicains Lavista, Baca Lobera, Vazquez, Hernandez ainsi que de Francesconi et Murail en plus d'une création du jeune compositeur québécois Jimmie Leblanc, en guise de cadeau pour le 20e anniversaire!

Œuvres : *Natarayah* (1997) Mario Lavista (Mexique), *Tres Pieza de guitarra* (1999) Ignacio Baca-Lobera, *Metamorfosis* (1999) Hilda Paredes (Mexique), *Alborada* (1989) Luca Francesconi (Italie), *Elegía* (1993) Hebert Vazquez (Mexique), *Tellur* (1977) Tristan Murail (France), *Sydolyra* (2000) Gabriela Ortiz (Mexique), *Trazos* (2004) Alejandra Hernandez (Mexique), *Nos cercles brisés*© (2006) Jimmie Leblanc (Canada)

One of the best guitarist in Mexico, Pablo Gómez, interprets pieces by Mexican composers as well as Francesconi and Murail, and, as a gift for the 20th birthday, a premiere by young Canadian composer Jimmie Leblanc.

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Music at Convocation Hall

Music at Convocation Hall II

Trumpet	**Russell Whitehead**
	Nancy Stepney
	Ryan Frizzell
Horn	**Allene Hackleman**
Trombone	**Kathryn Macintosh**
	Ryan Purchase
Tuba	**Scott Whetham**

Sunday, October 15, 2006
2:15 pm *Pre-Concert Introduction*
by **Fordyce Pier**
Main floor, Convocation Hall
3:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Canadian and American Works for Brass

The Golyardes' Grounde (1972) — Malcolm Forsyth (b. 1936)

Thanatopsis (published 1973) — Roger Deegan (1928-2006)
(In Memoriam Ingolf Dahl)

Music for Brass Instruments (1944) — Ingolf Dahl (1912-1970)
Choral Fantasy on "Christ Lay in the Bonds of Death"
I Sostenuto
II Intermezzo
III Fugue

Intermission

Street Song (1988) — Michael Tilson Thomas (b. 1944)

West Side Story (1957) — Leonard Bernstein (1918-1990)
Suite from West Side Story
Arranged for brass quintet by Jack Gale (published 1957)
1. Prologue
2. Something's comin'
3. Maria
4. Tonight
5. America
6. One hand, one heart
7. I Feel Pretty
8. Somewhere

Program Notes
by **Emily Grieve**

Malcolm Forsyth, *The Golyardes' Grounde*

Malcolm Forsyth, honoured as Canadian Composer of the Year in 1989, has earned international recognition as one of Canada's leading composers. Born in 1936 in Pietermaritzburg, South Africa, Forsyth majored in trombone, conducting and composition at the University of Cape Town and played trombone for eight years with the Cape Town Symphony Orchestra. His career as a composer was launched in 1962, when the orchestra played his first orchestral composition, the overture *Erewhon*. In 1968, Forsyth emigrated to Canada and settled in Edmonton, where he joined the Edmonton Symphony Orchestra, playing first bass trombone and then, for the next eight years, playing as principal. He also joined the faculty at the University of Alberta, teaching theory, composition and conducting. Forsyth retired from the faculty in 2002, after serving as the University's composer-in-residence. Orchestral music and works for brass head the list of Forsyth's music, which also includes works for strings, woodwinds, chorus, voice, and piano. In all of these, the free integration of tonality with atonality is present, while the effective use of the orchestra is an ever-present trait. The style is unfailingly and unashamedly expressive. Many of Forsyth's pieces result from his awakening in Canada as an African composer and his powerful recollections of the music of the Zulus heard as a child. Of his own music, Forsyth says, "I always have had a deep sense of responsibility to the audience, coming from a deep sense of belief. I am myself a dedicated audience member, dedicated to the idea of concert music that does sweep people away. I'm never more happy than when I can be transported by a performer or performance. Everything I've done is with that experience in mind."

–Adapted from the Canadian Music Centre

As its name suggests, *The Golyardes' Ground* is built upon a ground bass, a repeating pattern played by the bass instrument (Tuba) over which variations are introduced. Here the ground bass is a descending tetrachord from A to E. The tuba begins its steady repetitions alone and is joined by the upper instruments in solemn counterpoint punctuated by eerie sixteenth-note echoes. The middle section of *The Golyardes' Ground* features an increase in tempo as the ground bass is varied and passed among all of the instruments in shorter note values. Percussive rhythms and compound meters add to the increased tension of this section, which also includes antiphonal dialogue between the instruments. Towards the end of the piece, the tempo broadens and takes on the serious spirit of the opening; however, the ground bass has now been absorbed into the overall texture of the music as the tuba and the trombone play running eighth notes in counterpoint. The concluding cadence fits with the semi-traditional style of the piece, which uses a Baroque form in a modern, creative way. Written in 1972, *Golyardes Ground* has become a popular Canadian composition, both in the concert hall and on recordings.

Roger Deegan, Thanatopsis

Roger Deegan, born in Turtleford, Saskatchewan in 1928, grew up on the Canadian prairies. He attended public school in Turtleford and Edmonton, then earned his Master of Music in Composition from the University of Southern California, where he took special classes in motion picture scoring conducted by Miklos Rozsa and Ingolf Dahl. Working in Los Angeles from 1949, Deegan married Betty Brown in 1958. The Deegans and their two children spent some time on a ranch near Beatty, Nevada, but moved back to Edmonton in 1967, where Deegan remained for the remainder of his life. Deegan wrote the music for more than 100 films, including the National Film Board documentary, Long Lance, for which he won the Alberta Motion Picture Industries Association (AMPIA) award for best musical score, and which inspired a McCurdy Commission choral work, Death of Long Lance. Deegan also collaborated with Albert Karvonen on several award-winning nature films, and was nominated for the 1981 Canadian Film Television Association (CFTA) Bijou Award for Outstanding Original Score for the NFB production, China Mission. His works also include a considerable amount of piano music and a great many songs, as well as -- as he put it -- "a lot of music begun but destined to remain unfinished". Deegan was renowned for his use of unorthodox instrumentations, such as telephone poles and wrecking bars, to achieve the desired sounds for a particular soundtrack. As he said, "The film must be served." Deegan also wrote music for dance, in collaboration with Canadian artists Evelyn Roth and Maria Formolo, and performed regularly as a member of the Edmonton ensemble, Plumber's Union.

–Adapted from the Canadian Music Centre

The word *Thanatopsis* refers to a meditation on death. Deegan was inspired to write this piece after hearing a lecture by the Japanese composer, Toshire Mayuzumi, about the use of the "pentatonic scale of death" in traditional Japanese songs to characterize fatalistic attitudes. *Thanatopsis* is used in the opening sequence of the film, *Three Minutes to Live*, which was the first movie scored by Deegan on his return to Edmonton.

The piece opens with an ascending pentatonic scale, which portrays death and provides a harmonic framework. Harsh dissonances are introduced in solemn homophonic chords and slow contrapuntal motives; each short melody is taken up and elaborated by the ensemble as if it is being pondered in a philosophical discourse. In the quicker middle section, short percussive chords punctuate a theme that rises questioningly. However, the somber music of the opening returns and becomes more and more sustained towards the end of the piece until a single high note remains, reaching outwards until it fades into silence.

Ingolf Dahl, *Music for Brass Instruments*

Born in Hamburg, Germany to Swedish parents, Ingolf Dahl (1912-1970) began his formal music education with Philipp Jarnach at the Cologne Hochschule für Musik, with whom he studied from 1930 to 1932. Fearing the oppression of the Nazi party coming to power, he fled to Switzerland and continued his studies at the University of Zürich with Volkmar Andreae and Walter Frey. Dahl's first professional assignment out of school was as conductor and coach for the Zürich Stadttheater. In 1938, Dahl emigrated to the United States and settled in

Los Angeles, where he worked as a composer and conductor for radio and film, gave lectures and piano recitals, and attended master classes with Nadia Boulanger. He became a naturalized citizen of the US in 1943, and two years later joined the faculty of the University of Southern California in Los Angeles, where he taught until his death. As conductor of the university's symphony orchestra, Dahl gave West Coast premieres of a wide variety of contemporary works from the US and Europe. His close collaboration with Igor Stravinsky had a significant effect on Dahl's own work, leading him to lecture, perform, and arrange Stravinsky's music as well as translate his *Poetics of Music* (1947). Dahl served on the faculty of the Middlebury Composer's Conference in Vermont and taught at the Berkshire Music Center at Tanglewood (1952-1955). In 1961 and 1962 he gave goodwill concerts in Germany sponsored by the US State Department, and from 1964 to 1966 he directed and conducted at the Ojai Festival in California. In his last years, Dahl conducted the Los Angeles Guild Opera and again the University of Southern California symphony orchestra. Among Dahl's many honors are two Guggenheim Fellowships, two Huntington Hartford Fellowships, an Excellence in Teaching Award from USC, and the ASCAP Stravinsky Award. His music has been recorded on a number of labels including Boston Records, Capstone, Centaur, Chandos, CRI, Crystal, Klavier, Nimbus, and Summit.

–Adapted from www.artofthestates.org

Music for Brass Instruments was composed in 1944. At the time, Dahl's friendship with Stravinsky was quite close, and Stravinsky's influence is especially apparent in the contrapuntal sections of this piece. The first movement pays homage to another great composer, J.S. Bach, in the use of the Lutheran chorale tune "Christ lag in Todesbanden." It is a chorale fantasy that uses the tune as the basis for elaboration. At the opening of the piece, the music is slow and homophonic as the chorale is presented in four-part homophony featuring harsh dissonance and low sonorities, which portray its grave subject matter. Although a faster middle section with running contrapuntal lines ensues, the serious chorale-like writing returns to close the movement. The second movement couldn't provide more of a contrast: it is lively and humourous with an almost jazzy melody accompanied by dissonant chords. At times, this melody also contains hints of American cowboy songs, which give it a rowdy spirit that remains through to the end. The finale is a serious quasi-fugue with two contrasting themes. The declamatory homophonic opening leads into the first theme, which is sturdy and majestic, and eventually develops into a triumphant fanfare. The second fugal theme is much more sweet and lyrical; it provides contrast to the opening, which returns and gives way to a brilliant ending on a tonal sonority.

Michael Tilson Thomas, *Street Song*

Born in Los Angeles on 21 December 1944, Michael Tilson Thomas is the third generation of his family to follow an artistic career. Internationally acclaimed as both conductor and composer, Tilson Thomas composes in a colorful, eclectic style that reflects his passion for the diversity of American musical life. He began his formal studies at the University of Southern California where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At age 19, he was named Music Director of the Young Musicians Foundation Debut

Orchestra. In 1969, after winning the Koussevitzky Prize at Tanglewood, Tilson Thomas was appointed Assistant Conductor of the Boston Symphony Orchestra. He has served as Principal Guest Conductor of the Los Angeles Philharmonic, Principal Conductor of the Great Woods Festival and Principal Conductor of the London Symphony Orchestra. Tilson Thomas began his tenure in September 1995 as the San Francisco Symphony's 11th Music Director, consolidating a relationship with the Orchestra that began with his debut in 1974. He is also the Founder and Artistic Director of the New World Symphony. Despite being one of the busiest conductors on the international scene, Tilson Thomas has devoted considerable time to composing throughout his career.

–Adapted from www.schirmer.com

Tilson Thomas describes *Street Song* as: "...a simple nostalgic street corner sort of piece. It is the riffs of five guys from a neighbourhood somewhere midway Bali and Bulgaria. It has no special effects it has only the notes which are the souvenirs of real places and real people. "The opening of the piece indeed suggests a jam session where each instrument presents different melodies that intertwine with one another. There is free use of dissonance, which is created by the combination of some of these tunes, but it is never harsh or jarring. The lyricism of each melody grows until heartfelt, song-like music emerges, increasing the nostalgic atmosphere of the piece. A second song-like section follows, featuring an almost jazzy melody accompanied by soothing syncopated chords; although the music speeds up slightly, it is still light and pleasant. Towards the end of the piece the free riffs of the opening return, and it ends slowly with sustained open sonorities.

Leonard Bernstein Suite from *West Side Story*
arr Jack Gale

West Side Story was composed in 1957. During this decade, Bernstein's career flourished. He undertook many successful ventures including theatrical works, orchestral concert music, and film scores. He also worked as a professor of music at Brandeis University, and was in charge of the orchestra and conducting departments at Tanglewood. *West Side Story* is considered among Berstein's greatest achievements. Although some of its music is operatic in character, it is equally influenced by jazz, and the Rodgers and Hammerstein "book" musical, which Bernstein considered to be a truly American form of opera. Other important musical influences include 1940s bebop and Latin jazz. The dramatic plot of *West Side Story* is loosely based on *Romeo and Juliet*, but it has been transferred into the inner-city world of rival gangs, juvenile delinquency, and 1950s pop culture. Despite the usual lightness of the operetta/musical, the serious subject matter of Bernstein's masterpiece raises issues of prejudice and racial violence, giving it an important social message as well as entertainment value. Throughout the Suite, which was arranged for brass ensemble by Jale Gale, the eclecticism of the music from *West Side Story* becomes apparent; the numbers range from comical, to romantic, to brash and serious. This rich musical diversity, as well as the compelling drama give Bernstein's musical a timeless quality, and have made it one of the most often performed and well-loved music dramas.

Ryan Frizzell graduated with a BMus from the University of Alberta. He has studied trumpet with Russell Whitehead and Alvin Lowrey, as well as attending master classes at Domaine Forget in Quebec. He has performed with the Edmonton Youth Orchestra and the Mill Creek Colliery Band. He is currently in residence of the Banff School.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene began studying the horn under the tutelage of her father, Martin Hackleman. She later attended the Interlochen Arts Academy in Michigan, earning her bachelor of music degree in performance from the College-Conservatory of Music at the University of Cincinnati, where she studied with Randy Gardner. In 2002, Ms Hackleman served as an apprentice in the National Academy Orchestra of Canada. She has performed with the National Symphony Orchestra (Washington, D.C.), the Montréal Symphony, and the Evansville Philharmonic.

As a soloist, Allene Hackleman has performed with the Edmonton Symphony and the Victoria Symphony, as well as the Conservatory Philharmonia and Chamber Orchestra of Cincinnati. She has attended the Sarasota Music Festival, Music Academy of the West, and the Opera Theatre and Music Festival of Lucca (Italy). In 2004, Ms Hackleman completed a long-term career development residency at the Banff Centre. She pursues an avid interest in chamber music.

A native of new Brunswick, **Kathryn Macintosh** moved to Alberta in 1983 to play second trombone with the Edmonton Symphony Orchestra. In addition to her duties with the orchestra, Kathryn is a member of the Tarragon Tea Orchestra (a salon orchestra). She enjoys teaching privately and has participated in the ESO's Adopt-a-Player program since its inception in 1997, working with elementary school children.

Ryan Purchase holds a Master's degree in music performance from the University of Toronto. He has been a member of the Regina Symphony Orchestra and the National Youth Orchestra of Canada, and is now a freelance performer and teacher in the Edmonton area.

Nancy Stepney recently received her Bachelor of Music in Performance Degree from the University of Alberta. Her past teachers have included Alvin Lowrey, Guy Few and Wendy Grasdahl. She is an active free lance performer and plays Principal Cornet with the Mill Creek Colliery Band. Nancy teaches trumpet at the Alberta College Conservatory of Music (Grant MacEwan College).

Scott Whetham began playing tuba in the North Vancouver Youth Band under Arthur Smith. Training continued at the Eastman School of Music and with the National Youth Orchestra of Canada. In 1984 he joined the Edmonton Symphony Orchestra as Principal Tuba and has performed as soloist with them. He joined the Department of Music at the University of Alberta a short time later. Scott performs with Albertasaurus (a tuba quartet) and the Tarragon Tea Orchestra. Scott has been heard on CBC as recitalist and composer.

Russell Whitehead was Principal Trumpet with the Saskatoon Symphony from 1986 to 1991 and has been a featured soloist with that orchestra, the Red Deer Symphony, the 1995 International Computer Music Conference held at The Banff Centre, the Alberta Baroque Ensemble and the Alberta College Wind Sinfonia. He has recorded solo concerts for CBC Radio. He presently performs with the Edmonton Symphony Orchestra, the Capital Brass, many Alberta choirs and "FLUX" a new music ensemble.

Music at Convocation Hall I

Friday, November 17, 2006
Pre-Concert Introduction: 7:15 pm
Concert: 8:00 pm
Marnie Giesbrecht, organ
"All Around Bach"
Admission: $15/stud/sen, $20/adult
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Department of Music
University of Alberta

Academy Strings

Aaron Au, Conductor

Sunday, October 15, 2006
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta



Program

Quartettsatz, D. 103 (1820) — Franz Schubert (1797–1828)

String Quartet No. 8 (1960) — Dmitri Shostakovich (1906–1975)
Arranged for string orchestra by Rudolf Barshai

I. Largo
II. Allegro molto
III. Allegretto
IV. Largo
V. Largo

Intermission

Serenade for Strings, Op. 48 (1880) — Pyotr Il'yich Tchaikovsky (1840–1893)

I. Pezzo in forma di Sonatina
II. Waltz: Moderato
III. Elegy: Larghetto elegiaco
IV. Finale: Tema russo

The University of Alberta Academy Strings, 2006-2007
Aaron Au, Conductor

Violin
Kim Bertsch
Alexandra Campbell
Jee Won Chang
Alissa Cheung*
Misun Choi
Janet Chung**
Martine denBok**
Leigh Dyrda
Daniel Gervais
Natalia Gomez-Perez
Quinn Grundy
Ken Heise
Miriam Herbold
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Yoko Ito
Cynthia Johnston
Amy Kao*
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Courtney Parker
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Jenn West
Charles Wong

Viola
Jeanette Comeau*
Leanne Dammann*
Daniel Eggert
Robin Leicht
Leslie Mahr*
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Avena Ross
Charlene VandenBorn

Cello
Anthony Bacon*
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Kathleen Ludwig*
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Jonathan Hickle
Jeff Johnson*
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**denotes rotating Concertmaster
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A native of Lethbridge, Alberta, **Aaron Au** is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is the former resident conductor of the Mill Creek Colliery Band.

Upcoming Events

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16 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Monday, 8:00 pm
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Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November

1 Wednesday, 6:00-10:00 pm
Community Sing-Along
with Visiting Artist Robert Sund
Free admission

3 Friday, 8:00 pm
Faculty Recital
Roger Admiral, piano
Admission: $15/stud/sen, $20/adult

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition Winner
David Eggert, cello
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

9 Thursday, 8:00 pm
Unversity of Alberta
Concert Choir and Madrigal Singers
with Visiting Artist
Robert Sund, Conductor
West End Christian Reformed Church
(10015-149 Street)
Admission: $10/stud/sen, $15/adult

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, op. 70, no. 1 "Ghost": Beethoven
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission
For information, call 492-8109

department of Music

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Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital

with Organists
Belinda Chiang
Marnie Giesbrecht
Julie Mouris
Allison Wonnick

Monday, October 16, 2006
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring organists
of the University of Alberta
Department of Music

Music at Convocation Hall I
Friday, November 17
Pre-concert Introduction: 7:15 pm
Concert: 8:00 pm
Marnie Giesbrecht, organ
"All Around Bach"
Admission: $15/stud/sen, $20 /adult

Noon-Hour Organ Recital
Monday, November 20 at 12:00 pm
A variety of organ repertoire played by students, staff and guests of the University of Alberta
Department of Music
Free admission

Festival of Nine Lessons and Carols
Monday, November 27 at 7:30 pm
University of Alberta Faculty of Education Handbell Ringers,
Mixed Chorus
Robert de Frece, Director
with organists Marnie Giesbrecht and Joachim Segger
Winspear Centre for Music
(Sir Winston Churchill Square)
For ticket information, 428-1414

Program

Ich ruf' zu dir, Herr Jesu Christ, BWV 639 — Johann Sebastian Bach (1685-1750)
Alle Menschen müssen sterben, BWV 643
Komm, Gott Schöpfer, heiliger Geist, BWV 631

Allison Wonnick
Chorales sung by the
organ class

Concerto in D Minor (after Vivaldi), BWV 596 — Johann Sebastian Bach
II Largo e spiccato

Belinda Chiang

Largo (from "Xerxes") — George Frederic Handel (1685-1759) arr J S Archer

Julie Mouris

Chaconne in F Minor — Johann Pachelbel (1653-1706)

Marnie Giesbrecht

Symphony No. 6 in G Minor, Op. 42 No. 2 (1880) — Charles Marie Widor (1844-1937)
I Allegro

Marnie Giesbrecht

Nun danket alle Gott, Op. 65 No. 59 (1908-1910) — Sigfried Karg Elert (1877-1933)

Belinda Chiang

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

October
23 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
An Evening of Big Band Jazz
Admission: $10/stud/sen, $15/adult

29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November
1 Wednesday, 6:00-10:00 pm
Community Sing-Along
with Visiting Artist Robert Sund
Free admission

3 Friday, 8:00 pm
Faculty Recital
Roger Admiral, piano
Admission: $15/stud/sen, $20/adult

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition
Winner David Eggert, cello
Admission: $15/stud/sen, $20/adult

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

9 Thursday, 8:00 pm
Unversity of Alberta
Concert Choir and Madrigal Singers
with Visiting Artist
Robert Sund, Conductor
West End Christian Reformed Church (10015-149 Street)
Admission: $10/stud/sen, $15/adult

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, op. 70, no. 1 "Ghost": Beethoven
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission
For information, call 492-8109

14 Tuesday, 8:00 pm
Czech Boys' Choir "Boni Pueri"
Francis Winspear Centre for Music
Sir Winston Churchill Square
Admission: $10/stud/sen, $15/adult
Co-sponsor: Czech Society for Arts and Sciences of Alberta and the Wirth Institute for Austrian and Central European Studies

15 Wednesday, 8:00 pm
Concerto Competition Finals
Admission: $10/stud/sen, $15/adult

department of Music

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JAZZ BAND

An Evening of Big Band Jazz

U of A / GMC Jazz Bands
Tom Dust and Raymond Baril, Directors

Monday, October 23, 2006
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Sonnymoon For Two — Sonny Rollins, arr. Dave Parker

Love For Sale — Cole Porter, arr. Tom Dust
Vocalist: Christine Browne-Munz

Belly Roll (The Boy In The Tree) — Quincy Jones, arr. Quincy Jones & Sammy Nestico

Get In Line — Gordon Goodwin

Darn That Dream — James Van Heusen & Eddie DeLange, arr. Matt Harris
Vocalist: Christine Browne-Munz

All Of Me — Gerald Marks & Seymour Simon, arr. Billy Byers

Intermission

Cute — Neal Hefti, arr. Bob Mintzer

Con Alma — Dizzy Gillespie, arr. Michael Philip Mossman

Trav'lin' Light — Jimmy Mundy & Trummy Young, arr. David Berger
Vocalist: Jenesse Graling

Song for Bilbao — Pat Metheny, arr. Alan Baylock

Not Quite Yet — Bob Mintzer

The Look of Love — Burt Bacharach, arr. Mark Taylor
Vocalist: Jenesse Graling

Signal Fires — Fred Sturm

U of A / GMC Jazz Bands, 2006-2007

Jazz Band I
Raymond Baril, Director

Alto Saxophone
Cayley Burgess, UA
Lindsey Coulter, UA

Tenor Saxophone
Olga Kostenko, GMC
Shannon Graham, GMC

Baritone Saxophone
Rustan McAllister, GMC

Trumpet
Jeff Bryant, GMC
Ashley Clelland, UA
Matt Michielin, GMC
Andy Chan, UA
Brian Moyer, UA

Trombone
Audrey Ochoa, UA
Brady Masik, UA
Sebastian Cox, UA

Bass Trombone
Owen Henshaw, UA

Piano
David Noton, UA

Guitar
Chris Finlay, GMC

Bass
Landon Coleman, GMC

Drums
Graeme Mellway, GMC

Percussion
David Meagher, GMC
Adam Niemetz, GMC

Vocal
Jenesse Graling, GMC

Jazz Band II
Tom Dust, Director

Alto Saxophone
Thomas Hay, UA
Cam Johnson, GMC

Tenor Saxophone
Scott Carriere, UA
Ashley Callihoo, UA

Baritone Saxophone
Thomas Goulet, UA

Trumpet
Chelsea Mandrusiak, UA
Billy Davis, UA
Michael White, GMC
Sara Mills, UA

Trombone
Remi Noel, GMC
Harrison Lee, GMC
Stephanie Voaklander, UA

Bass Trombone
Adam Graham, UA

Piano
Heather Gower, GMC

Guitar
Patrick Hughes, UA

Bass
Cam Grier, GMC

Drums
Kyle Krysa, GMC

Vocal
Christine Browne-Munz, UA

Next concert: Monday, December 4, 2006 at 7:30 pm, John L Haar Theatre, Centre for the Arts, Grant MacEwan College. For more information, call 497-4436

Upcoming Events

October
29 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Admission: $10stud/sen, $15/adult

31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November
1 Wednesday, 6:00-10:00 pm
Community Sing-Along
with Visiting Artist Robert Sund
Free admission

3 Friday, 8:00 pm
Faculty Recital
Roger Admiral, piano
with Kathleen Corcoran, soprano
Helmut Lachenmann's
Serynade for piano
and songs by Sibelius, Mahler
and Messiaen
Admission: $15/stud/sen, $20/adult

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition
Winner David Eggert, cello
Program will include works by
Bohuslav Martinu, Frederick A
Schipizky and Frederick Chopin
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

9 Thursday, 8:00 pm
Unversity of Alberta
Concert Choir and Madrigal Singers
with Visiting Artist
Robert Sund, Conductor
O Crux: Knut Nystedt:
Tre Körvisor: Wilhelm Stenhammar:
Och jungfrun: Hugo Alfvén
West End Christian Reformed Church
(10015-149 Street)
Admission: $10/stud/sen, $15/adult

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Works by Shostakovich and
Beethoven
Foyer, Bernard Snell Auditorium,
Walter MacKenzie Health Sciences
Centre, University Hospital
Free admission
For information, call 492-8109

department of Music

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University of Alberta
Department of Music

Symphonic Wind Ensemble

Angela Schroeder, Conductor

Sunday, October 29, 2006
at 8:00 pm



Arts Building,
University of Alberta

Program

Masque (2001) — Kenneth Hesketh (b.1968)

Prelude and Fugue in B-Flat Major, BWV 533 (1721) — Johann Sebastian Bach (1685-1750), arr. Moehlmann

O Magnum Mysterium (1994/2003) — Morten Lauridsen (b. 1943), trans. Reynolds
Dedicated to the memory of Isabella Patricia Muters

March, Op. 99 (1943) — Sergei Prokofiev (1891-1953), arr. Yoder

Intermission

Lollapalooza (1995) — John Adams (b.1947), trans. Spinazzola
Canadian Premiere

Bells for Stokowski from *Symphony No. 3 "Philadelphia Stories"* (2002) — Michael Daugherty (b.1954)

Program Notes

Kenneth Hesketh (b.1968) was born in 1968 in Liverpool, England. He studied at the Royal College of Music in London, England and received his first commission in 1988 for the Liverpool Philharmonic Orchestra under Sir Charles Groves. Later, he moved to the United States where he studied with Henri Dutilleux at Tanglewood, Boston, as well as at the University of Michigan. Hesketh has received awards from the Toepfer Foundation (Hamburg) and Liverpool Foundation for the Arts, and formerly was on faculty at the Royal College of Music in London. He currently teaches at Corpus Christi College in Cambridge.

Masque (2001) was dedicated to Adrian Connell, and is actually a resetting of Scherzo for Orchestra, originally composed in 1987 for the Mercyside Youth Orchestra. Hesketh later arranged it for wind ensemble, and the premiere performance was at the Royal Northern College of Music in Manchester, England on April 17, 2001. In *Masque*, Hesketh shows compositional writing characteristic of English composers Benjamin Britten and Malcolm Arnold. In addition, the composer's fascination with 19th century Franco-Russian music is demonstrated in the rhythmic emphasis, orchestration, tone colours and use of Medieval and Renaissance symbols in the four major themes presented.

Hesketh comments further:

> The masque has had a varied history, certainly a varied spelling ("masque," "maske," even "maskeling"). However, the historian EK Chambers in his book *The Medieval Stage* defines the work in the following way: "A form of revel in which mummers or masked folk come, with torches blazing, into the festive hall uninvited and call upon the company to dance and dice."
>
> The above description can also serve as a description to the piece. The main theme is certainly bravura and is often present, disguised, in the background. The form of the piece is a simple scherzo-trio-scherzo. Colourful scoring (upper wind solos, trumpet and horn solos alternation with full bodied *tuttis*) with a dash of wildness may tease both player and listener to let their hair down a little!

Johann Sebastian Bach (1685-1750) is the most famous member of the musical Bach family. During his lifetime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being criticized as old-fashioned. Another reason that he was not as well-known as a composer as he was as a performer is that Bach composed for himself, and for his students, not intending to spread his pieces further. His compositions were rediscovered in the mid-19th century, and were then recognized as masterpieces of polyphony. He had a special genius for keyboard and organ creations, publishing works which act as manuals for the many techniques that he became an expert in. Examples of these include the *Goldberg Variations, A Musical Offering,* and *The Art of Fugue*. Bach's output was not limited to keyboard instruments, however, as he wrote in virtually every genre, including sacred vocal music such as cantatas and oratorios, secular

vocal music, chamber music, and orchestral pieces. Typically, the genre that he composed in was related to his professional appointment at the time: he wrote more organ pieces when he was hired as a church organist and more vocal music when he was working on directing choirs.

Prelude and Fugue in B^b BWV 553 (1721)was originally composed for organ, and was transcribed for band by Roland L. Moehlmann. Bach composed many pieces which used the model of an improvisational prelude followed by the contrapuntal and multi-voiced fugue. He compiled many of them into the well-known volume titled *The Well-Tempered Clavier*, which had a prelude and fugue for each major and minor key. This *Prelude and Fugue* comes from a group of 8 short prelude and fugues for organ, written in the early eighteenth century.

Morten Lauridsen (b.1943) was born in 1943 in Colfax, Washington, and raised in Portland, Oregon. He studied at the Whitman College and at the University of Southern California; his primary composition teachers were Ingolf Dahl and Halsey Stevens. Lauridsen joined the University of Southern California music faculty in 1967 and was chair of the composition department from 1990 until 2002, during which time he founded an advanced studies program in Scoring for Motion Pictures and Television. Most noted for his art songs and choral works, Lauridsen served as Composer-In-Residence for the Los Angeles Master Choral from 1994-2001. He has received grants and commissions from the National Endowment for the Arts, Meet the Composer, ASCAP, Chorus America, and scholarships and prizes from University of Southern California (Thornton School of Music), Phi Kappa Phi, and Alpha Lambda Delta.

Lauridsen's original choral setting of ***O Magnum Mysterium*** was commissioned by Marshall Rutter in honour of his wife, Terry Knowles, in 1994. It was later arranged by H. Robert Reynolds, with permission of the composer, and premiered by the University of Southern California Thornton Wind Symphony on March 31, 2003. The work is deeply moving and contains a spiritual essence brought forth both through Lauridsen's fluid choral sonorities and the well-known text which has inspired many composers:

O Magnum Mysterium,
et admirable sacramentum,
ut animalia viderent Dominum
natum, jacentum in praesepio!
Beata Virgo, cujus viscera
Meruerunt portare
Dominum Christum. Allelulia!

O great mystery,
and wondrous sacrament,
that animals should see the new-
born Lord, lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear the
Lord Jesus Christ. Allelulia!

Lauridsen comments about his setting of *O Magnum Mysterium*:

For centuries, composers have been inspired by the beautiful *O Magnum Mysterium* text depicting the birth of the newborn King amongst the lowly animals and shepherds. This affirmation of God's grace to the meek and the adoration of the Blessed Virgin are celebrated in my setting through quiet song of profound inner joy.

We wish to dedicate this performance to the memory of Isabella Patricia Muters.

Sergei Prokofiev (1891-1953) was a Russian composer and pianist. From a young age, his mother gave him his musical training, and he was composing from the age of five. He studied music at the St. Petersburg Conservatory from 1905-1914, under such teachers as Nikolai Rimsky-Korsakov, Joseph Wihtov. His composition instructor was Anatoly Liadov, studied piano with Anna Essipova, and he learned conducting from Nicolas Tcherepnin. His training was in the Romantic style, but Prokofiev later pushed the boundaries and explored modernism and neoclassicism in the twentieth century. He left Russia for America following the 1918 revolution, moved to Paris in 1920, but returned to Russia in 1936, only to find himself stifled and persecuted under the doctrine of 'socialist realism' in the arts. This was a conservative doctrine, under which composers were forced to write music which represented "reality"- music which didn't promote and propagandize the current political regime was condemned.

March op. 99 *(1943-44)* was composed during the Second World War. Prokofiev's output at the time, like many other Soviet composers, consisted mainly of propaganda or chamber music. The *March* is a reaction to some of the events of the war, and is one of only two pieces of Prokofiev's relating to the war that were popular. The contrast between the polka-like brass section and the frantic wind section are used in a humorous and somewhat mocking effect. Most of his marches were intended for military bands, but this particular work was written for concert performance. Its premiere performance was on a radio broadcast with a band led by famous bandmaster Major Ivan Petrov. The American premiere took place in 1945, and was performed by the U.S. Combat Infantry Band directed by Serge Koussevitzky, well known conductor of the Boston Symphony.

John Adams (b. 1947), an American-born composer, writes works which are some of the most performed of the modern repertoire. From the age of 10 he took composition and theory lessons, and he also played the clarinet from early childhood. At age 14 he made his compositional debut with a piece performed by a community orchestra with whom he also practiced conducting. He attended Harvard University from 1965-71, studying composition under such teachers as Leon Kirchner, Earl Kim, Roger Sessions, Harold Shapero and David Del Tredici. Admas was not happy with the university, finding it rooted in tradition and out of touch with contemporary art music as well as popular culture and popular music. After completing his Harvard degree, Adams moved to San Francisco, teaching at the Conservatory there from 1972-82, and working with the San Francisco Symphony Orchestra to create opportunities for the performance of new music, becoming their new music advisor in 1978. He is well known for his operas, the recording of one, *Nixon in China*, being named 'one of the most important recordings of the decade' by *Time* magazine. Adams is also an active conductor working with numerous ensembles such as the London Sinfonietta, the Halle Orchestra, and the Concertgebouw Orchestra. He has also been bestowed with numerous awards and honours, including Composer of the Year by *Musical America* in 1997. In the fall of 2004, John Adams was honored with The Michael Ludwig Nemmers Prize in Musical Composition at Northwestern University, which included a residency with the Northwestern University School of Music faculty and students, and a performance of his music with the Chicago Symphony Orchestra.

Lollapalooza *(1995)* is Adams' interpretation of the Lollapalooza music festival, and has a strong rock and roll feel through driving rhythms and syncopation. It is characteristic of his style, which has minimalist tendencies combined with many other genres such as jazz and popular music. He believes that music should have a sense of humour, as should musicians and performers. This piece has the listener never knowing what to expect; he establishes a repeating pattern and then subtly alters it, such as moving it from beginning on the first beat of a measure to starting on the third. The ending, especially, has the humour that he was looking for, with unpredictable bursts of the "Lollapalooza" theme in the low winds, and then a seemingly random bass drum hit as the last sound of the piece.

Michael Daugherty (b.1954) was born in Cedar Rapids, Iowa. He studied at North Texas State University (now the University of North Texas), the Manhattan School of Music, IRCAM (Institut de Recherche et Coordination Acoustique/Musique) in Paris, and Yale University, with composers Earle Brown, Jacob Druckman, Bernard Rands, Roger Reyolds and later with György Ligeti and jazz arranger Gil Evans. Daugherty was a faculty member of the Oberlin Conservatory from 1986-91 and currently resides as Professor of Composition at the University of Michigan. He holds awards from the Guggenheim Foundation, National Endowment for the Arts, and previously held positions as Composer-In-Residence for the Detroit Symphony and the Colorado Symphony.

Bells for Stokowski (2002) is an arrangement for wind ensemble of the final movement of Daugherty's *Third Symphony, Philadelphia Stories*, commissioned in celebration of the Philadelphia Orchestra's centennial in 2001. This movement was arranged for wind ensemble by the composer as a commission by twelve college and university wind ensembles and was completed by the composer in 2002.

Daugherty writes of the work:

Bells for Stokowski is a tribute to one of the most influential and controversial conductors of the 20th century. Born in London, Leopold Stokowski (1882-1977) began his career as an organist. As maestro of the Philadelphia Orchestra (1912-36), he became famous for interpreting classical music in brilliant new ways, and expanding his audience's expectations of what might they hear in the concert hall. In Philadelphia, Stokowski boldly conducted American music alongside European traditional and new orchestral repertoire. Stokowski created a sensation by conducting world premieres of avant-garde composers such as Igor Stravinsky and Edgar Varese, and he enraged classical purists with his lavishly Romantic orchestral transcriptions of Bach. Appearing as a conductor in various Hollywood films, Stokowski's 1940 collaboration with Walt Disney in Fantasia resulted in the first stereophonic recording of an orchestral soundtrack. It was in Philadelphia that he created the famous "Stokowski sound," making the orchestra sound like a pipe organ. His fascination with timbre led him to experiment with the seating of players, moving sections of the orchestra to different parts of the stage. These dramatic spatial arrangements appealed to the eye as well as the ear.

In *Bells for Stokowski* I imagine Stokowski in Philadelphia visiting the Liberty Bell at sunrise, and listening to all the bells of the city resonate. The composition begins with two percussionists, placed on opposite ends of the stage, performing stereophonically on identical ringing percussion instruments such as chimes, crotales, sleigh bells, bell trees, and various non-pitched metals. A saxophone quartet introduces an original theme that I have composed in the style of Bach. This baroque fantasy is modulated in my musical language through a series of tonal and atonal variations. Later in this composition I also introduce my own "transcription" of Bach's C Major Prelude from The Well-Tempered Klavier.

In keeping with Stokowski's musical vision, I look simultaneously to the past and the future of American concert music. I utilize multiple musical canons, polyrhythms, and counterpoints to achieve a complex timbral layering throughout Bells for Stokowski. With unusual orchestrations and an alternation between chamber and tutti configurations, I recreate the musical effect of Stokowski's experimental seating rearrangements. In the coda I evoke the famous "Stokowski sound," by making the symphonic band resound like an enormous, rumbling gothic organ.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Symphonic Wind Ensemble, 2006-2007
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Elizabeth Hawryluk
Genevieve Kalnins
Megan Kan
Leigh-Anne Rattray*
Stefanie Wermann

Oboes
Matt Jaffray
Alyssa Miller*
Eric Wolfe Gordon

Bassoons
Lyndsey Cohen
Lisa Hryciw*

Clarinets
Amber Campbell*
Rebecca Akierman
Ashley Callihoo (bass, contrabass)
Michelle Davies
Mien Jou (bass)
Tammy Kam
Morgan Richardson
Nita Sankar
Sam Toms
Janna Trace

Saxophones
Lindsey Coulter* (alto)
Jayson Erickson (tenor)
Thomas Goulet (alto)
Thomas Hay (bari)
Michael Morimoto (alto)

Trumpets
Ian Burgess*
Katherine Janhsen
Chelsea Mandrusiak
Sara Mills
Brian Moyer

Horns
Leif Anderson
Rachael Erdmann
Olwyn Supeene*
Jackie Szaszkiewicz

Trombones
Erika Hagen*
Grant Kemp (bass)
Monica Walczak

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Darlene Chepil Reid
Samantha Sobota*

Percussion
Tina Chia
Shaun Hosegood*
Stephen Stone
Francis Tenorio
Trevor Brookes

String Bass
Ted Tessier

Piano
Akiko Tani

Harp
Megan Kan
Elise Neeland

Organ
Julio Amstalden

Guitar
Ross Urquhart

***denotes section leader**

Upcoming Events

October
31 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

November
1 Wednesday
Masterclasses with leading players of
Tafelmusik Baroque Orchestra
from Toronto
10:00 am - Jeanne Lamont, violin
Fine Arts Building 1-23
1:00 pm - Christina Mahler, cello
Fine Arts Building 2-11
General admission: $5 at the door
Admission is free for music students
with valid ID

1 Wednesday, 6:00-10:00 pm
Community Sing-Along
with Visiting Artist Robert Sund
Free admission

2 Thursday, 10:00 am
Masterclass with leading player of
Tafelmusik Baroque Orchestra
from Toronto
Patrick Jordan, viola
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students
with valid ID

3 Friday, 8:00 pm
Faculty Recital
Roger Admiral, piano
with Kathleen Corcoran, soprano
Helmut Lachenmann's *Serynade* for
piano and songs by Sibelius, Mahler
and Messiaen
Admission: $15/stud/sen, $20/adult

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition
Winner
David Eggert, cello
Program will include works by
Bohuslav Martinu, Frederick A
Schipizky, Claude Debussy and
Frédérick Chopin
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm
Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission
CANCELLED

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
Fine Arts Building 1-29
Free admission

department of Music

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Faculty Recital

Roger Admiral, piano
with
Kathleen Corcoran, soprano

Friday, November 3. 2006
at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Poèmes pour Mi (1936) — Olivier Messiaen (1908-1992)
IX. Prière exaucée

Serynade for solo piano (1997-1998) — Helmut Lachenmann (b. 1939)

Intermission

Ich bin der Welt abhanden gekommen (1901) — Gustav Mahler (1860-1911)
Wer hat dies Liedlein erdacht? (1892)

A Flower for Gabriella Garzó (1981) — György Kurtág (b. 1926)
Prelude and Chorale (1962/1979)
Knots II (1979)
Antiphony in f-sharp (1979)
Dirge II (1979)
Hommage to Christian Wolff (Half-asleep) (1979)
András Hajdú (1992)

5 Songs, Op. 37 (1902) — Jean Sibelius (1865-1957)
1. Den första kyssen
2. Lasse liten
3. Soluppgång
4. Var det en dröm?
5. Flickan kom från sin älsklings möte

One More Word to Erno Lendvai (1993) — György Kurtág (b. 1926)
Les Adieux (in the Style of Janaçek) (1992)
In memoriam Maurice Fleuret (1990)
Voice in the Distance II (1986)
Helyettem kis virág (... lovely greetings to Grete Spinnrad) (1987)
In memoriam György Szoltsányi (1988)
A Quiet Farewell to Endre Székely (1989/1991)
Bell-fanfare for Sándor Veress (1993)
Flowers we are... (1992)

Chants de terre et de ciel (1938) — Oliver Messiaen
VI. Résurrection (pour la jour de Pâques)

Texts and Translations

Prière exaucée
Shake the solitary,the ancient mountain of grief,
let the sun work the bitter waters of my heart!
Oh Jesus, Living Bread, and who give life´,
speak but one word and my soul will be healed.
Shake the solitary, etc.
Grant me your grace! Grant me your grace!
Chime, my heart!
May your resonance be strong, long and deep!
Smite, strike, hit for your king!
Smite, strike, hit for your God!
Behold your day of glory and of resurrection!
Joy has returned.

Ich bin der Welt abhanden gekommen
I am lost to the world
with which I used to waste so much time,
It has heard nothing from me for so long
that it may very well believe that I am dead!

It is of no consequence to me
Whether it thinks me dead;
I cannot deny it,
for I really am dead to the world.

I am dead to the world's tumult,
And I rest in a quiet realm!
I live alone in my heaven,
In my love and in my song!

Wer hat dies Liedlein erdacht?
Up there on the mountain, in a high-up house,
a lovely, darling girl looks out of the window.
She does not live there:
she is the daughter of the innkeeper,
and she lives on the green meadow.

(And he who would have her
would find a thousand thalers,
but he would have to swear
never to have wine again
to have her father's property.)

"My heart is sore!
Come, my treasure, make it well again!
Your dark brown eyes
have wounded me.

Wer hat dies Liedlein erdacht? (cont'd)
Your rosy mouth
makes hearts healthy.
It makes youth wise,
brings the dead to life,
gives health to the ill."

Who has thought up this pretty little song then?
It was brought over the water by three geese -
two grey and one white -
and if you cannot sing the little song,
they will whistle it for you!

Wer hat dies Liedlein erdacht?
The evening star sat on the rim of silver mist.
From the shadowy grove the maiden asked her:
Tell me, evening star, what do they think in heaven
when you give the first kiss to your lover?
And heaven's shy daughter was heard to answer:
The angels of light look toward the earth
and see their own bliss reflected back;
only death turns his eyes away and weeps.

Lasse liten
The world is so big, so big,
Lasse, little Lasse!
Bigger then you can ever imagine,
Lasse, little Lasse!

It is hot and it is cold,
Lasse, little Lasse!
But God councils us everywhere,
Lasse, little Lasse!

Many people live there,
Lasse, little Lasse!
Happy he whom God loves,
Lasse, little Lasse!

When God's angel walks with you,
Lasse, little Lasse,
No snake can bite you,
Lasse, little Lasse!

Say, where are you most happy
Lasse, little Lasse!
It's good to travel, but home is best,
Lasse, little Lasse!

Soluppgång

Beneath heaven's purple fire
Silently lie lake and land;
It is the time of dawn.
Snow-covered branch and frost-white twig
Stand out prominently
From the red backdrop.

The knight stands by the window
listening for the sound of battle,
pacing the floor.
But a small, snow-white hand
gently cools his hot brow,
changing his resolve.

The knight puts his horn to his mouth,
and blows fiercely at the dawn,
over the silent land.
The note rings clear and fragile;
The fire slowly dies, golden red,
As the sun slowly rises.

Var det en dröm?

Was it a dream that once, in a wonderful time,
I was your heart's true love?
I remember it as a song fallen silent,
of which the strains still echo.

I remember a rose you tossed,
a glance so shy and tender;
I remember a sparkling tear when we parted.
Was it all, all a dream?

A dream as brief as the life of a cowslip
in a green meadow in springtime,
whose beauty soon withers away
before a crowd of new flowers.

But many a night I hear a voice
through the flood of my bitter tears:
hide this memory deep in your heart,
it was your best dream!

Flickan kom från sin älsklings möte

The girl came from meeting her lover,
came with her hands all red. Said her mother:
"What has made your hands so red, girl?"
Said the girl: "I was picking roses
and pricked my hands on the thorns."

Again she came from meeting her lover,
came with her lips all red. Said her mother:
"What has made your lips so red, girl?"
Said the girl: "I was eating raspberries
and stained my lips with the juice."

Again she came from meeting her lover,
came with her cheeks all pale. Said her mother:
"What has made your cheeks so pale, girl?"
Said the girl: "Oh mother, dig a grave for me,
Hide me there and set a cross above,
And on the cross write as I tell you:
Once she came home with her hands all red,
... they had turned red between her lover's hands.
Once she came home with her lips all red,
... they had turned red beneath her lover's lips.
The last time she came home with her cheeks all pale,
... they had turned pale at her lover's faithlessness."

Résurrection (pour la jour de Pâques)

Alleluia! He is the first born, Lord Jesus, who has died.
Seven stars of love to the crucified; wear your clothing of light.
"I have arisen, I sing for you, my Father, for you, my God.
I pass from death to life through the fragrant gates of pearl.
I offer the unleavened bread of truth.
I rise up toward you, my Father."
We have touched Him, seen Him, witnessed the water of life in His side,
seen Him wearing His clothing of light.
As He breaks bread, our eyes are opened to the truth.

Kathleen Corcoran has performed as a soloist with the Edmonton Symphony Orchestra, Calgary Philharmonic Orchestra, the Red Deer Symphony Orchestra, Pro Coro Canada and Alberta Baroque Ensemble. Recent performances in the United Kingdom include guest appearances in Brighton and at the Arundel Festival. She studied with Harold Wiens at the University of Alberta and has participated in masterclasses with Richard Miller, Elly Ameling, Jonathan Wussman, Vera Rosza, Edith Wiens and Gerald Moore. Kathleen is Professor of Voice at University of Alberta, Augustana Faculty.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey.

Upcoming Events

November

4 Saturday, 8:00 pm
Eckhardt-Gramatté Competition
Winner David Eggert, cello
Program will include works by
Bohuslav Martinu, Frederick A
Schipizky, Claude Debussy and
Frédérick Chopin
Admission: $15/stud/sen, $20/adult

5 Sunday, 3:00 pm - **CANCELLED**
Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission

6 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

7 Tuesday, 9:30-11:00 am
Choral Literature Class
with Visiting Artist Robert Sund
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Federation, Alberta Foundation for the
Arts, University of Alberta President's
Fund for the Creative and Performing
Arts

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, Op. 70, No. 1 "Ghost": Beethoven
Foyer, Bernard Snell Auditorium,
Walter MacKenzie Health Sciences
Centre, University Hospital
Free admission
For information, call 492-8109

14 Tuesday, 8:00 pm
Czech Boys' Choir "Boni Pueri"
Francis Winspear Centre for Music
Sir Winston Churchill Square
Admission: $10/stud/sen, $15/adult
Co-sponsors: Czech Society for Arts
and Sciences of Alberta
and the Wirth Institute for Austrian
and Central European Studies

15 Wednesday, 8:00 pm
Concerto Competition Finals
Admission: $10/stud/sen, $15/adult

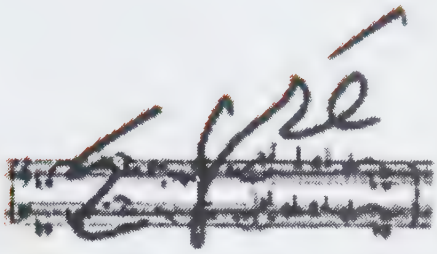
17 Friday, 7:30 pm
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Faith and Life Chapel,
Augustana Faculty, Camrose
For more information,
call 780-679-1503
e-mail: vabailey@augustana.ca

17 Friday, 8:00 pm
Music at Convocation Hall I
Marnie Giesbrecht, organ
"All Around Bach"
Admission: $15/stud/sen, $20/adult

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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2006 Tour Concert

David Eggert, cello

Winner, Eckhardt-Gramatté Competition

Walter Delahunt, piano

Saturday, November 4, 2006 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Sonia's Letters — **Frederick A. Schipizky (b. 1952)
(2006 E-gré Commission)

Sonata No. 2 for Cello and Piano — *Bohuslav Martinu (1890-1959)
- Allegro
- Largo
- Allegro commodo

Sonata for Cello and Piano in D Minor — Claude Debussy (1862-1918)
- Prologue
- Serenade
- Finale

Intermission

Sonata for Cello and Piano in G Minor, Op. 65 — Frédéric Chopin (1810-1849)
- Allegro moderato
- Scherzo (Allegro con brio)
- Largo
- Finale (Allegro)

* Contemporary work
** Canadian contemporary work

Mr Eggert is performing on an 1888 Gustave Bernadel cello.

90.9 CBC radio Two

CBC Radio Two is pleased to share tonight's recital with the rest of Canada through broadcasts on the programs *In Performance, Studio Sparks*, and *Our Music*. You can listen to *Studio Parks* with host Eric Friesen every weekday from 12:00 noon to 3:00PM, to *In Performance* with host Andrew Craig weeknights at 8:00PM and to *Our Music* with host Catherine McClelland on Sundays at noon. CBC Radio Two is at 90.9FM in Edmonton.

Program Notes

2006 COMMISSIONED WORK

Sonia's Letters

by Frederick A Schipizky

In the summer of 1974, while I was a student at Courtenay Music Camp on Vancouver Island, I had a chance encounter with Sophie-Carmen or "Sonia" as her friends called her. She was accompanied by her husband, Ferdinand Eckhardt, and the reason for her visit was to hear the Purcell String Quartet perform one of her string quartets. Sonia graciously agreed to listen to some of my compositions and also gave me an impromptu composition lesson. Who would know that within five months she would be gone? She tragically died during a "routine" operation to mend her leg, which she had broken during an accidental fall inside of a city bus.

In gratitude of my brief association with Sonia, I was determined to write a work that lent a personal touch. To these means, my idea was to use specific letters from her name that also corresponded to musical pitches names, and fashion a theme from these letters. Since Sonia's native language was German, I use the German system of pitch names whereby "S" is "E-flat" and "H" is B natural. This theme would become the basis of the new work. Further inspiration came from reading Sonia's biography "Music from within", written by Ferdinand Eckhardt. I was fascinated by the many heartfelt letters that Sonia had written during the course of her life. She not only wrote letters to living people, but she also wrote letters in her diary to her deceased mother and deceased first husband, Walter Gramatté. These letters often expressed her frustration of not being recognized and appreciated as a composer, but also revealed that her true calling in music was not that of a performer, but as a composer. This biography also disclosed Sonia's great love of Bach's solo violin suites, which were works that she performed in recital many times. In tribute, I have attempted to compose a Bach-like passage at the beginning of the solo cadenza, in the middle of the work.

Sophie-Carmen Eckhardt-Gramatté
(S=Es=Eb) (H=B natural)



Dr Frederick A Schipizky (b. 1952) was born in Calgary, but has been a resident of Vancouver since 1957. Schipizky studied composition with Elliot Weisgarber and Jean Coulthard at the University of British Columbia graduating with a B.Mus. degree in composition in 1974. From 1974-76 Schipizky was a double bassist with the Victoria Symphony and it was at that time that he worked privately with Murray Adaskin, Harry Freedman, and S.C. Eckhardt-Gramatté. Schipizky pursued graduate studies at the Juilliard School studying composition with Roger Sessions and David Diamond and double bass with David Walter. At Juilliard he was principal bass of the Juilliard Philharmonia as well as a teaching assistant in music theory, receiving his Master's in composition and performance in 1978. That same year he won a position as double bassist with the Vancouver Symphony, a position he still holds today. He received the Doctor of Music in composition from the University of Toronto in 1994 studying with John Beckwith and John Hawkins. Schipizky has been a faculty member of the Vancouver Academy of Music as well as Douglas College. He has formed a lifelong bond with the National Youth Orchestra of Canada, both as a former member and as auditioner, composer, conductor, and lecturer. He has performed with the Montreal Symphony, CBC Radio Orchestra, Esprit Orchestra, Arraymusic, Purcell String Quartet, and was the principal bass of Vancouver New Music for a decade. During his varied career in music Schipizky has been a teacher, performer, conductor, and orchestrator. He has written many works for celebratory occasions such as "Fanfare to the Royal Visit" performed at BC Place Stadium in the presence of Queen Elizabeth, and has received commissions from the Vancouver Symphony, Toronto Symphony, CBC Radio, and Expo '86 among many others. Schipizky's works, of which the orchestral works are the main genre, have been performed throughout Canada, the U.S., Europe, England and Japan.

David Eggert, 21, began playing the cello at the age of three. Eggert, a native of Edmonton, studied until age eighteen under the tutelage of Tanya Prochazka, whom he considers to be the greatest influence on his development as a musician. He went on to study with Lawrence Lesser for two years in Boston at the New England Conservatory of Music, and is currently a student of Matt Haimovitz at the Schulich School of Music, McGill University. Eggert has garnered first prizes at the Canadian Music Competition and the National Music Festival (both playing chamber music), and at the 2006 Eckhardt-Gramatté Competition. Major performances with orchestra include concertos of Schumann, Haydn, and Bloch, and the Brahms Double Concerto with violinist Andrew Wan. He has participated in masterclasses with Anner Bylsma, Bernard Greenhouse, Heinrich Schiff, Raphael Wallfisch, Aldo Parisot, Timothy Eddy, Ron Leonard, Joel Krosnick, Steven Doane, and Desmond Hoebig. He was recently invited by Ida Haendel to perform at the Keshet Eilon Festival in Israel next summer. Along with pianist Walter Delahunt, Eggert has played concerts across Canada and Austria, and will be touring 15 Canadian cities in October & November 2006 as part of the E-gré Competition First Prize.

Pianist **Walter Delahunt** is a Canadian citizen and an artist of broad and distinguished experience. His career has taken him throughout Europe, the Middle East, North America and Asia. His musicianship is characterised by tremendous technical command of the instrument, unique sound quality, ease in chamber music, solo playing and accompanying and by a power of communication which immediately involves the listener. He has played with some of the world's greatest musicians, including Zara Nelsova, Gidon Kremer, Martha Argerich and the legendary violinist Ida Haendel, with whom he has played several times in Japan, Korea, Israel, the U.S. and Canada. He was professor at the Vienna Academy of Music between 1984 and 1997 and has recorded for Panton (Prague) and BMG Japan. A live recording of Dvořák chamber music, performed at the "Progetto Martha Argerich" in Lugano in June 2002 has been released on EMI Classics. Mr. Delahunt currently resides in Canada and Germany.

Sponsors

Tour sponsored by the
Eckhardt-Gramatté Competition Inc.
Brandon, Manitoba

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Edmonton Recital Society

Upcoming Events

November
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Master of Music Recital
Moira Hopfe-Ostensen, piano
Free admission

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Visiting Artist

Robert Sund, Conductor

with

The University of Alberta
Concert Choir
Madrigal Singers

Thursday, November 9, 2006
at 8:00 pm

West End Christian Reformed Church
10015 - 149 Street, Edmonton

Program



DEPARTMENT OF
MUSIC

Program

Mass Choir

Terrae Cedunt Curae — Ludvig Norman (1831 – 1885)

Rex Gloriose Martyrum — Otto Olsson (1879 – 1964)
from *Six Latin Hymns*

Concert Choir

Psalm 120 — Otto Olsson (1879 – 1964)
from *Six Latin Hymns*

Ave Maris Stella — Johan-Magnus Sjöberg (b.1953)

From *Sacred Songs* — August Söderman (1832-1876)
Kyrie

Soprano: Michelle Schamehorn

Agnus Dei
Domine
Benedictus

Jag Blåste I Min Pipa — Arr. Anders Nyberg (b.1955)

Soprano: Sarah Toane

Tre Körvisor — Wilhelm Stenhammar (1871-1927)
September
I Seraillets Have
Havde jeg, o havde jeg

Auringon Noustessa — Toivo Kuula (1883-1918)

Pseudo-yoik — Jaakko Mäntyjärvi (b.1963)

Intermission

Madrigal Singers

Benedictio — Urmas Sisask (b. 1960)

O Crux — Knut Nystedt (b. 1915)

Canzone 126 di Francesco Petrarca — Lars Johan Werle (b. 1926)

Soprano: Irene Bosma
Kimberley Denis
Constance McLaws
Mezzo: Christine Browne-Munz
Tenor: Alex Eddington
Caleb Nelson
Baritone: Jordan Van Biert

Kung Liljekonvalje — David Wikander (1884-1955)

Rondo Lapponico — Gunnar Hahn (1905-2001)

Mass choir

Aftonen — Hugo Alfvén (1872-1960)

Och jungfrun hon går I ringen — Arr. Hugo Alfvén

Texts and Translations

Terrae Cedunt Curae

Terrae cedunt curae
Paci duraturae
Cuncta mors placabit
Coeli lux clarabit

Earthy troubles vanish
Peace remains
All death reconciled
by illustrious heavenly light

(Translation by J Scott)

Rex Gloriose Martyrum

Rex gloriose martyrum,
Corona confitentium,
Qui respuentes terrea
Perducis ad coelestia.

O glorious king of martyr hosts,
The crown of those who confess your name,
Who, leaving earthly joys behind,
Are led by you to heavenly things:

Aurem benignam protinus
Intende nostris vocibus
Trophaea sacra pangimus
Ignosce quod deliquimus.

So now incline your gracious ear,
And listen to our voices here,
As we recall their triumphs won,
Forgive the sins that we have done.

Tu vincis inter Martyres,
Parcisque Confessoribus:
Tu vince nostra crimina,
Largitor indulgentiae

You conquer through the martyrs' pains,
And spare those who confess your name,
So conquer all our deadly sins,
Let your forgiveness come to us.

Psalm 120

Ad Dominum cum tribularer clamavi et exaudivit me.
Domine libera animam meam a labiis iniquis et a lingua dolosa.
Quid detur tibi, aut quid apponatur tibi ad linguam dolosam?
Sagittæ potentis acutæ
cum carbonibus de solatoriis.
Heu mihi, quia incolatus meus prolongatus est:
habitavi cum habitantibus Cedar;
multum incola fuit anima mea.
Cum his, qui oderunt pacem,
eram pacificus:
cum loquebar illis impugnabant me gratis.

When I was troubled I called out to the Lord and He heard me.
O Lord, deliver my soul from deceitful lips and from tongues that lie.
What shall he give you, or what shall he mete out to you, with your lying tongue?
The sharp arrows of a warrior, with red-hot coals that will consume you.
Woe to me because my lonely sojourn has been lengthened:
for I dwelt with the people of Cedar;
and my soul was as a lonely pilgrim.
With those who hated peace, I was a peacemaker:
when I spoke to them they attacked me without reason.

Ave Maris Stella

Ave, Maris stella,Déi mater alma,
Atque semper Virgo Félix caeli porta.
Amen

Hail, star of the sea, fostering mother of God, and
ever-virgin, happy gate of Heaven.
Amen

Kyrie

Kyrie eleison;
Christe eleison;
Kyrie eleison

Lord Have Mercy;
Christ have mercy;
Lord have mercy.

Agnus Dei

Agnus Dei miserere nobis.

Lamb of God, have mercy on us.

Domine

Domine Jesu Christe Rex gloriae,
Salva nos.

Lord Jesus Christ King of Glory
Save us.

Benedictus

Benedictus qui venit in nomine Domini.

Blessed is He who comes in the name of the Lord.

Jag Blåste I Min Pipa

Jag blåste i min pipa då kom en liten duva fram.
Hon hette Rännar Stina jag tog na i min famn.
La da di da-di-da-di…

I was playing a flute and a dove came out.
Her name was Ränner Stina and I embraced her.

Sen gångar jag till skogen med bössan och pistolen
att skjuta unga duvor och sällan nyttja krut.
La-di damm…

Then I went to the forest to hunt doves without using any gun powder.

Tre Körvisor

September

Alle de voksende Skygger
har vævet sig sammen til en,
ensam paa Himmelen lyser
en Stjerne saa straalende ren,
Skyerne have saa tunge Drømme,
Blomsternes Øjne i Duggraad svømme,
underligt Aftenvinden suser i Linden.

All the growing shadows have been woven into one,
alone up in the skies a lonely star is shining so brilliant and clean.
The clouds are dreaming heavily,
the flowers' eyes are swimming in dew-tears,
and the evening wind rustles mysteriously in the lime trees.

I Seraillets Have

Rosen sænker sit Hoved,
tungt af Dug og Duft,
og Pinjerne svaje saa tyst
og mat i lumre Luft.
Kilderne vælte det tunge
Sølv i døsig Ro,
Minareterne pege mod
Himlen op i Tyrketro,
og Halvmaanen driver
saa jævnt afsted
over det jævne Blaa
og den kysser Rosers
og Liljers Flok,
alle de Blomster smaa
i Seraillets Have.

The rose is sinking its head
heavy with dew and fragrance
and the pines are waving so silent
and faint in the sultry air.
The brooks roll their heavy iron
in complete tranquility,
Minarets point at Heaven
in the Turkish faith,
and the half moon
slowly drifts away
over the evening-blue
and kisses the herds of roses
and lilies,
all those little flowers
in Seraglio's Garden.

Havde jeg, o havde jeg

Havde jeg, o havde jeg
en Dattersøn, o ja!
og en Kiste med mange Penge,
saa havde jeg vel ogsaa
havt en Datter, o ja,
og Hus og Hjem og Marker og Enge.
Tra la la ...
Havde jeg, o havde jeg
en Datterlil, o ja!
og Hus og Hjem og Marker og Enge,
saa havde jeg vel ogsaa
havt en Kærest, o ja!
med Kister med mange Penge.
Tra la la ... o havde jeg en Dattersøn!

If I had, oh if I had
a little grandson! Yes!
And a box filled with money,
then I would have had
a daughter, oh yes,
and a home, and fields and meadows.
Tra la la ...
If I had, oh if I had
a little daughter, yes!
And a home, and fields and meadows,
then I would have also had
a fiancée, oh yes!
With boxes full of money.
Tra la la ... and I'd have a grandson.

Auringon Noustessa

Nää, oi mun sieluni,
auringon korkea nousu
ylitse kivisen kaupungin kattojen,
katuin
ylitse voussatain valheen ja tuntien
tuskan, koittava kirkkaus!
Nää, oi mun sieluni,
katoovan elämän autuus!

See, oh my soul,
the sun rising
high above the roofs of the stony city,
high above the lies of centuries
feeling the pain,
see the brightness emerging!

Niin kuin ääretön temppeli
on se sun eessäs,
alla sen holvien
on ikiaikojen äänetön hartaus
mestarin hengen.

See, oh my soul,
the bliss of life disappearing!
Like an immense temple
it arises before you;
under its vaults lingers
the quiet piety
of the master's spirit.

Auringon Noustessa (cont'd)

Nää, oi mun sieluni,
yössäkin korkehin kirkkaus,
tuskassa tummien hetkien rauha ja riemu,
voussatain valheessa,
elämän valheessa valkein,
ijäisin totuus!

See, oh my soul,
the supreme brightness
though night is falling,
see peace and joy
in dark moments of torment.

Nää, oi mun sieluni,
elämän valheessa valkein,
ijäisin totuus!

See, oh my soul,
in lies centuries old,
in lies of life
the white and eternal truth
is glistening.

Pseudo-yoik

The text exists merely to give form to the music and is meaningless, although the laws of probability dictate that there must exist an obscure South American Indian language in which it makes perfectly good sense.
Quoted from the composer [http://www.englishcentre.fi/mpoy/jm_py.htm]

Bendictio

Benedicat vos omnipotens Deus
Pater et Filius et Spiritus Sanctus.
Amen

Blessed are you omnipotent God
Father and Son and Holy Spirit.
Amen.

O Crux

Text: Venantius Fortunatus (530 – 609 AD)

O crux splendidior cunctis astris,
Mundo celebris hominibus multum amabilis,
Sanctior universis,
Quae sola fuisti digna
portare talentum mundi.
Dulce lignum, dulces clavos,
Dulcia ferrens pondera.
Salva praesentem catervam, in tuis
Hodie, laudibus, congregatam

O Cross, more radiant than the stars,
Celebrated throughout the earth,
Beloved of the people,
Holier than all things,
Which alone was found worthy
To bear the light of the world:
Blessed Tree, Blessed Nails,
Blest the weight you bore:
Save the flock which today
Is gathered to praise you.

Canzone 126 di Francesco Petrarca

Chiare, fresche et dolci acque,
ove le belle membra
pose colei che sola a me par donna;
gentil ramo, ove piacque
(con sospir' mi rimembra) a lei di fare
al bel fianco colonna;
erba e fior, che la gonna
leggiadra ricoverse
co l'angelico seno;
aere sacro, sereno,
ove Amor co' begli occhi il cor
m'aperse:
date udienza insieme
a le dolenti mie parole estreme.

Clear, sweet fresh water
where she, the only one who seemed
woman to me, rested her beautiful
limbs:
gentle branch where it pleased her
(with sighs, I remember it)
to make a pillar for her lovely flank:
grass and flowers which her dress
lightly covered,
as it did the angelic breast:
serene, and sacred air,
where Love pierced my heart with
eyes of beauty:
listen together
to my last sad words.

S'egli è pur mio destino
(e 'l cielo in ciò s'adopra,)
ch'Amor quest'occhi lagrimando
chiuda,
qualche grazia il meschino
corpo fra voi ricopra,
et torni l'alma al proprio albergo
ignuda.
La morte fia men cruda
se questa spene porto
a quel dubbioso passo;
ché lo spirito lasso
non porìa mai in più riposato porto
né in più tranquilla fossa
fuggir la carne travagliata et l'ossa.

If it is my destiny
and heaven works towards this,
that Love should close these weeping
eyes,
let some grace bury
my poor body amongst you,
and the soul return naked to its place.
Death would be less cruel
if I could bear this hope
to the uncertain crossing:
since the weary spirit
could never in a more gentle harbour,
or in a quieter grave,
leave behind its troubled flesh and
bone.

Tempo verrà anchor forse
ch'a l'usato soggiorno
torni la fera bella e mansueta,
et là 'v'ella mi scorse
nel benedetto giorno,
volga la vista disiosa e lieta,
cercandomi; e, o pietà!,
già terra in fra le pietre
vedendo, Amor l'ispiri
in guisa che sospiri
sí dolcemente che mercé m'impetre,
e faccia forza al cielo,
asciugandosi gli occhi col bel velo.

Perhaps another time will come,
when the beautiful, wild, and gentle
one will return to this accustomed
place, and here where she glanced at
me on that blessed day
may turn her face yearning and joyful,
to find me: and, oh pity!,
seeing me already earth
among the stones, Love will inspire
her in a manner such that she will sigh
so sweetly she will obtain mercy for
me, and have power in heaven,
drying her eyes with her lovely veil.

Canzone 126 di Francesco Petrarca
(cont'd)

Da' bei rami scendea
(dolce ne la memoria)
una pioggia di fior sovra 'l suo grembo;
ed ella si sedea
umile in tanta gloria,
coverta già de l'amoroso nembo.
Qual fior cadea sul lembo,
qual su le treccie bionde,
ch'oro forbito e perle eran quel dí a vederle;
qual si posava in terra, et qual su l'onde;
qual con un vago errore
girando parea dir: "Qui regna Amore"

A rain of flowers descended
(sweet in the memory)
from the beautiful branches into her lap, and she sat there
humble amongst such glory,
covered now by the loving shower.
A flower fell on her hem,
one in her braided blonde hair,
that was seen on that day to be
like chased gold and pearl:
one rested on the ground, and one in the water,
and one, in wandering vagary,
twirling, seemed to say: 'Here Love rules'.

Quante volte diss'io
allor pien di spavento:
"Costei per fermo nacque in paradiso!"
Cosí carco d'oblìo
il divin portamento,
e 'l volto, e le parole e 'l dolce riso
m'aveano et sí diviso
da l'imagine vera,
ch'i' dicea sospirando:
"Qui come venn'io, o quando?",
credendo esser in ciel, non là dov'era.
Da indi in qua mi piace quest' herba
sí, ch'altrove non ò pace.

Then, full of apprehension,
how often I said:
'For certain she was born in Paradise.'
Her divine bearing and her face, her
speech, her sweet smile captured me,
and so separated me, from true
thought that I would say, sighing:
'How did I come here, and when?'
believing I was in heaven, not there
where I was.
Since then this grass
has so pleased me, nowhere else do I find peace.

Se tu avessi ornamenti quant'ài voglia,
poresti arditamente
uscir del boscho, et gir in fra la gente

Song, if you had as much beauty as you wished, you could boldly
leave this wood, and go among people.

Kung Liljekonvalje
Text: Gustaf Fröding

Kung Liljekonvalje av dungen,
kung Liljekonvalje är vit som snö,
nu sörjer unga kungen
prinsessan Liljekonvaljemö.

King Lily of the valley from the grove,
king Lily of the valley is as white as snow, now the young king is mourning
the princess Lilly of the valley maiden.

Kung Liljekonvalje han sänker
sitt sorgsna huvud så tungt och vekt,
och silverhjälmen blänker
i sommarskymningen blekt.

King Lily of the valley is lowering
his sad head, so heavy and weak,
and his silver helmet shines
so pale in the summer twilight.

Kung Liljekonvalje (cont'd)

Kring bårens spindelvävar
från rökelsekaren med blomsterstoft
en virak sakta svävar,
all skogen är full av doft.

Around the spider's web of the bier
from the incense plates with their scent of flowers
a virak (incense/olibanum) slowly flows,
the whole forest is full of fragrance.

Från björkens gungande krona,
från vindens vaggande gröna hus
små sorgevisor tona,
all skogen är uppfylld av sus.

From the rocking crown of the birch,
from the waving green house of the wind small songs of sorrow are sounding, the whole forest is filled with whisper.

Det susar ett bud genom dälden
om kungssorg bland viskande blad,
i skogens vida välden
från liljekonvaljernas huvudstad.

A message is whispered through the valley about Royal mourning among whispering leaves,in the wide kingdoms of the forest from the capital of the Lilies of the valley.

Rondo Lapponico

The Lapps (Samer) are nomads in northern Scandinavia who roam over a wide area with their reindeer herds. The close affinity of their culture to nature is expressed in their traditional songs "jojkarna" which convincingly declare their kinship with the mountains, rivers, forests and animals and their own tribal feelings. The "jojkarna" have an irregular measure and can be repeated endlessly.

Gunnar Hahn's "Rondo Lapponico" is entirely based on "jojkar", which are dedicated to the wild geese, lake "Rautasjaure", the troll-drum hill "Gåddesbakte", the river "Bleksik", the village of "Allesgetje", the wild geese again, and so on. The Finnish text in the middle section is a song of consolation which says that Our Father has shown us His will; he has called our brother from Earth, because He loved him so much.

The coda is a "jojk" dedicated to the reindeer - the most precious Lapp possession.

Aftonen

Text: Herman Sätherberg

Skogen står tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
Ner uti den lugna, klara våg.
Ibland dälder, gröna kullar
mångdubbelt eko kring nejden far...

The trees are still, the sky clear
Listen to the Waldhorn's song
The evening sun slowly sinks
Into the calm, clear waters
In the valley, amongst the hills,
Rings the echo.

Och jungfrun hon går I ringen

Och jungfrun hon går i ringen med
rödan gullband,
Det binder hon om sin kärastes arm.

The maiden goes dancing with a
ribbon so red,
She ties it around her sweetheart's
arm.

Men kära min lilla jungfru knyt inte så
hårdt.
Jag ämnar ej att rymma bort.

Oh my dearest little maiden please
don't tie it so hard.
I have no intention of running away.

Och jungfrun hon går och lossar på
rödan gullband.
Så hastigt den skälman åt skogen då
sprang.

The maiden then frees him from the
ribbon so red.
Quickly the rascal to the forest then
flees.

(Pang, pang! Ha Ha)
Då sköto de efter honom med femton
gevär.
Och vill ni mig något, så ha ni mig här.

With fifteen long muskets they chase
after him.
He laughingly mocks them and says,
"Here I am."

Robert Sund is a performer, arranger, composer and conductor. A former singer in two of Sweden's top choirs, the revered *Eric Ericson Chamber Choir* and *Orphei Drängar* men's choir, Robert Sund has been the conductor of *Orphei Drängar* since 1991, taking over the position from Eric Ericson. For 17 years he also taught choral conducting at the Royal College of Music in Stockholm. He has been a guest lecturer at various universities in North America and Europe, and a guest conductor and workshop clinician for choirs (including the World Youth Choir and University Voices in Toronto), choral singers and conductors throughout the world. In addition to his prodigious work as a teacher and conductor, he has also written numerous choral and instrumental works. In 1993 Robert Sund's vast contributions to the choral community were recognized in his being named Conductor of the Year in Sweden by the Association of Swedish Choirmasters. In 2003 he was awarded, among other distinctions, an honorary stipend from the municipality of Uppsala., the Peter Cornelius Plaque in Mainz, Germany, and the King's Medal of the 8th Magnitude.

Concert Choir

Founded in 1970, the University of Alberta **Concert Choir** is a large ensemble of about 70 singers. Membership in the choir is open to students across the campus through auditions. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself. Under the direction of Dr Debra Cairns, a wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra, from contemporary works by Australian, Swedish, Canadian, and American composers to masterpieces by Schütz, Brahms and Bruckner. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and has been regular national semi finalists in the CBC Amateur Choir Competition (University Choir category). Annual tours comprise an important aspect of Concert Choir life, the most recent tours being to the East coast of Canada, British Columbia and Ontario. In May 2007 the choir will be traveling to Iceland.

Madrigal Singers

Comprised of about 40 auditioned singers from across campus under the direction of Leonard Ratzlaff, the Madrigal Singers have emerged in the past two decades as one of the foremost university choirs in Canada. Winners in the CBC's Choral Competition for Amateur Choirs in 2004, the Madrigal Singers have also had several successes at two international competitions in Germany, and in 1999, they earned first prize for their performance in the International Competition in Cork, Ireland. The Madrigal Singers' were awarded the Association of Canadian Choral Conductors National Choral Award (recording category) for their CD "Balulalow: Anthems, Carols and Lullabies for Christmas" (Arktos 99037) in 2000, and "The Passing of the Year" (Arktos 200477) in 2006. In 2005 the Madrigal Singers performed at the National Convention of the American Choral Directors Association in Los Angeles. The choir has performed frequently with the Edmonton Symphony and Alberta Baroque Ensemble, and will join the ABE for its annual Christmas concerts on December 3.

The University of Alberta Concert Choir, 2006-2007
Debra Cairns, Conductor
John Scott, Graduate Assistant
Jonathan Hamill, Accompanist

Soprano
Jennifer Black (I)
Tracy Cantin (II)
Megan Chartrand (I)
Janeil Funk (I)
Danielle Germain (II)
Apryl Hewlett (I)
Katherine Jackson (II)
Jaime Johansson (II)
Erica Knutson (II)
Lynette Krebs (II)
Ashton Low (I)
Alex Malayko (II)
Jacinta Manna (II)
Victoria McGuinness (I)
Kyra Noster (I)
Emilijana Plancak (I)
Eve Richardson (I)
Michelle Schamehorn (I)
Sarah Toane (I)
Rae Veillard (II)

Alto
Sophia Barry (I)
Catherine Benavides (II)
Lisa Brownie (II)
Lana Cuthbertson (I)
Rosy Ge (I)
Erin Guminy (I)
Cathy Hoang (II)
Amber Hudson (I)
Marilyn Huston (II)
Shalee Konojacki (I)
Krista Lessard (II)
Alison Luff (I)
Vivian C Mendoza (II)
Haram Park (I)
Julie Sackey (II)
Tania Semenjuk (I)
Sima Shamsi (I)
Erica Sorenson (I)
Christina Thirnbeck (I)
Karen Witten (I)
Kendra Hau Yan Wong (I)
Wailok Eunice Wong (I)
Candice Yip (I)

Tenor
Jonathan Hamill (II)
Nathan Forsyth (I)
Rover Lai (I)
Ryan Payne (I)
John Scott (I/II)
Steve Soderling (II)
Ben Taylor (II)

Baritone
Ian Bonyun (I)
Stephen Brown (I)
Tim Cebuliak (II)
Kelvin Chu II)
Adam Ferland (I)
Taylor Hodgkinson (I)
Kurt Illerbrun (II)
Peter Leoni (I)
Yu-Ting Lin (I)
Ross McDonald (II)
Tyson Oatway (II)
Cam Powell (I)
Carson Powell (II)
Eric Schubert (II)
David Seida (II)
Brady Sherard (II)
Dadi Sverrisson (I)
Cody Willetts (I)
Wayne Zuo (II)

The University of Alberta Madrigal Singersr, 2006-2007
Leonard Ratzlaff , Conductor
Marvin Dueck, Graduate Assistant

Soprano
Suzanne Abele (I)
Irene Bosma (II)
Kim Denis (II)
Amy Gartner (II)
Christine Jones (II)
Alison Kilgannon (II)
Brynn Macdonald (I)
Connie McLaws (I)
Erin Passmore (II)
Shelley Roth (I)
Stephanie Sartore (I)
Gillian Scarlett (I)

Alto
Taryn Boston (I)
Lisa Bromley (I)
Christine Browne-Munz (I)
Jeanie Casault (I)
Angela Chiang-Sloman (II)
Tamara Guillaume (II)
Bronwen Harvey (I)
Erin Hooper (I)
Kristel Nelson (II)
Jessica Rider (I)
Sima Shamsi (II)
Abra Whitney (II)

Tenor
David Archer (I)
Anthony Bacon (I)
Jeremy Block (II)
Michael Buttrey (II)
Alex Eddington (II)
Iain Gillis (I)
Jonathon Hamill (I)
Ryan Herbold (I)
Caleb Nelson (I)

Bass
Kyle Carter (II)
Marvin Dueck (I)
Jonathon Kilgannon (II)
Yu-Ting Lin (I)
Brendon Lord (I)
Damon MacLeod (II)
Adam Robertson (II)
John M Scott (I)

Acknowledgements
We gratefully acknowledge the support of our sponsors:
Alberta Choral Federation
Alberta Foundation for the Arts
The University of Alberta President's Fund
for Creative and Performing Arts







Upcoming Events

November

10 Friday, 5:00 pm
Hear's To Your Health
Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano
Cello Sonata: Shostakovich
Trio, Op. 70, No. 1 "Ghost": Beethoven
Foyer, Bernard Snell Auditorium,
Walter MacKenzie Health Sciences
Centre, University Hospital
Free admission
For information, call 492-8109

14 Tuesday, 8:00 pm
Visiting Artists Concert
Czech Boys' Choir "Boni Pueri"
Francis Winspear Centre for Music
Sir Winston Churchill Square
Admission: $10/stud/sen, $15/adult
Co-sponsors: Czech Society for Arts
and Sciences of Alberta
and the Wirth Institute for Austrian
and Central European Studies

15 Wednesday, 8:00 pm
Concerto Competition Finals
Admission: $10/stud/sen, $15/adult

17 Friday, 7:30 pm
Czech Boys' Choir "Boni Pueri"
Faith and Life Chapel,
Augustana Faculty, Camrose
For more information,
call 780-679-1503
e-mail: vabailey@augustana.ca

17 Friday, 8:00 pm
Music at Convocation Hall I
Marnie Giesbrecht, organ
"All Around Bach"
Program will include works by
Johann Pachelbel, Georg Boehm,
Dietrich Buxtehude, and
Johann Sebastian Bach
Admission: $15/stud/sen, $20/adult

19 Sunday, 8:00 pm
Visiting Artist Recital
Charles Castleman, violin
(Professor, Eastman School of Music,
University of Rochester)
Solo works by Bach, Ysaÿe, Weinberg,
and duets by Bartók and Moszkovski
Admission: $15/stud/sen, $20/adult

20 Monday, 10:00 am
String Masterclass
Visiting Artist Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students
with valid ID

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played
by students, staff and guests
of the University of Alberta
Department of Music
Free admission

24 Friday, 8:00 pm
World Music Sampler
Free admission
For information, call 492-0274

26 Sunday, 8:00 pm
Master of Music Recital
Jordan Van Biert, Choral Conducting
with the University of Alberta
Graduate Recital Choir
and Bach Players
Program will include works by Johann
Sebastian Bach, Heinrich Schütz,
Francis Poulenc, Sergei Rachmaninoff,
Morten Lauridsen, William Hawley,
Eric Whitacre, and Anton Bruckner
St. Timothy's Anglican Church
8420-145 St, Edmonton
Free admission

department of Music

Unless otherwise indicated Convocation Hall, Arts Building

,Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Hear's to your Health

Martin Riseley, violin
Marina Hoover, cello
Patricia Tao, piano

Friday, November 10, 2006
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program



DEPARTMENT OF
MUSIC

Program

Sonata for Cello and Piano (1934) — Dmitri Shostakovich (1906-1975)

I. Allegro non troppo
II. Allegro
III. Largo
IV. Allegro

Piano Trio in D Major, Op. 70, No.1 "Ghost" — Ludwig van Beethoven (1770-1827)

I. Allegro vivace e con brio
II. Largo assai ed espressivo
III. Presto

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow

Martin Riseley has been Concertmaster of the Edmonton Symphony Orchestra since November, 1994. A native of New Zealand, Mr Riseley began receiving attention at a young age, winning the prestigious $30,000 first prize in the Television New Zealand Young Musicians' Competition.

He has been a regular soloist with the Edmonton Symphony, as well as orchestras in New Zealand, the United States and Mexico. Along with cellist Tanya Prochazka and pianist Stéphane Lemelin, Mr Riseley is a member of the Ménage à Trio, which regularly sells out its Edmonton performances. He is also a regular performer at the Ottawa Chamber Music Festival, and was Artist-in-Residence at the University of Alberta for a number of years, with a large number of students who have gone on to be scholarship students at schools such as Juilliard, Yale, Rice and McGill Universities.

A student of Felix Galimir, Piotr Milewski and Samuel Rhodes, Martin Riseley obtained his doctorate from Juilliard under Dorothy Delay. He spent the 2002/03 season as the Interim Associate Concertmaster with the National Arts Centre Orchestra and was Guest Concertmaster of the New Zealand Symphony Orchestra on a tour this summer with cellist Lynn Harrell and conductor Matthias Bamert.

Marina Hoover's career includes chamber music and solo performances worldwide. She was founding cellist of the St. Lawrence String Quartet, which won both the Banff International String Quartet competition and the Young Concert Artists auditions in 1992. She performed at the 92nd Street YMCA, the Kennedy Center, the White House, Lincoln Center, Theatre De Ville, Concertgebouw, Wigmore Hall, and over 1000 other venues in North and South America, Europe, Asia, and Australia in her 13 years with the quartet. With the St. Lawrence she made 3 CDs including Yiddishbbuk, a collection of the works of Oswaldo Golijjov, which garnered a Grammy nomination; their recording of Schumann string quartets won a Juno Award and the *Preis der Deutschen Schallplattenkritik*. A CD including works by Chopin and Strauss, recorded for Centaur, (with Patricia Tao) will be released in March 2007. She has served as Artist in Residence at Stanford University, String Quartet in Residence for 7 years at the Spoletto Festival USA, and as a Visiting Professor of Music at the University of Toronto, Distinguished Artist at the University of Alberta, and Artist in Residence at the Banff School of Fine Arts. She taught chamber music at Northwestern University as part of Chicago String Quartet and now teaches at the Music Institute of Chicago Chamber Music Academy. She was a judge at the Banff International String Quartet Competition, and appeared in the movie *Illuminata* by John Turturro. She holds a Bachelor of Music from the Curtis Institute and a Masters of Music from Yale University.

Pianist **Patricia Tao** has led an active career as both soloist and chamber musician with engagements throughout North America and Europe and numerous tours in the United States for Columbia Artist's Community Concerts and in Europe under the auspices of the U.S government as an "Artistic Ambassador." As founding member of the Guild Trio for ten years, she premiered and commissioned new works of leading American composers, including William Bolcom, Harvey Sollberger and Sheila Silver. With the Trio, she served as "Trio-in-Residence" at the Tanglewood Music Center and helped establish the first American chamber music residency in a medical school. Ms. Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room," CBC's "Our Music," Chicago's WFMT, as well as the public television series "Premiere Performances" out of St. Louis. Previous recordings include "To the Spirit Unconquered" on CRI and a solo recording of Schubert, Liszt and Corigliano on the Arktos label. Centaur Records will release a new cd of Romantic works for cello and piano with cellist Marina Hoover in the spring of 2007. Ms Tao holds degrees from Harvard University, Indiana University and her doctorate from SUNY/Stony Brook. She has taught at the University of Virginia, Western Washington University and is Assistant Professor of Music at the University of Alberta.



The Czech Boys Choir BONI PUERI

PREMIERE CANADIAN TOUR

October 26 - November 20, 2006



Tour concert programs to be selected from the following:

EUROPEAN CLASSICAL MUSIC

Gregorian Chant *(anonymous)*
PUERI HEBRAEORUM

Orlando di Lasso *(1532 – 1594)*
O LÁ! O CHE BON ECCHO

Dorian Mode *(anonymous), arr. Lara Hoggard*
PERSONENT HODIE *(Piae Cantiones, 1582)*

Gabriel Fauré *(1845 – 1924)*
LES DJINNS, Op. 9

Antonín Dvořák *(1841 – 1904), arr. Joel Blahnik*
GOIN' HOME *(Symphony No. 9 "From the New World", Op. 95 , Largo)*

Claude Debussy *(1862 – 1918)*
TROIS CHANSONS DE CHARLES D'ORLEANS *(selection)*

César Franck *(1822 – 1890)*
PANIS ANGELICUS, Op. 12 *(Messe Solennelle)*

Benjamin Britten *(1913 - 1976), arr. Julius Harrison*
A CEREMONY OF CAROLS *(selection)*

Georg Friedrich Händel *(1685 – 1759)*
HALLELUJAH *(Messiah)*



CZECH MUSIC & FOLKLORE

Marek Kopelent *(*1932)*
PRAŠTĚNÉ PÍSNIČKY *(Crazy Songs)*

Antonín Dvořák *(1841 – 1904), arr. Otmar Mácha*
KDYŽ MNE STARÁ MATKA *(Songs My Mother Taught Me)*

Bedřich Smetana *(1824 – 1884)*
PROČ BYCHOM SE NETĚŠILI *(Let Us Rejoice, Let's Be Merry)*

Bohuslav Martinů *(1890 – 1959)*
VYNÁŠENÍ SMRTI *(Parting with the Death)*

Czech folk songs, *arr. Zdeněk Lukáš, Josef Schreiber*
JEDE SEDLÁK *(The Farmer Is Going)*
Ó, LÁSKO *(Oh, Love)*

Moravian folk song, *arr. Oldřich Halma*
SVITAJ, BOŽE, SVITAJ *(Welcome Bright Dawn)*

Slovak folk songs, *arr. Eugen Suchoň*
BODAJ BY VÁS ČERTI VZALI *(Let the Devil Take You, Boys)*
AKÁ SI MI KRÁSNA *(How Beautiful You Are)*

Moravian folk poetry, *arr. Jan Vičar*
K HORÁM *(To the Mountains)*



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AH! SI MON MOINE VOULAIT DANSER *(arr. Donald Patriquin)*

Japan
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こだわり *(arr. Taku Izumi)*

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ПОДМОСКОВНЫЕ ВЕЧЕРА *(arr. Vasily Solovyev-Sedoy)*

Brazil
TREPA NO COQUEIRO *(arr. Pete Schmutte)*

Italy
FUNICULI, FUNICULA *(Luigi Denza)*

France
SUR LE PONT D`AVIGNON *(arr. Jaroslav Krček)*

Israel
יום זה לישראל *(arr. Naomi Shemer)*
הבה נגילה *(arr. Abraham Zevi Idelson)*

Africa
TSHOTSHOLOZA *(arr. Henry Leck)*
SIYAHAMBA *(arr. Anders Nyberg)*

North America
PRAISE HIS HOLY NAME! *(arr. Keith Hampton)*



The concert starts with an old Gregorian chant ***Pueri Hebraeorum***, which dates back to Old Christian singing. The present form is an adaptation introduced by Pope Gregory I around 600.



The composer Orlando di Lasso is one of the most famous representatives of the Renaissance. He became "maestro di capella" in Rome, which shows that he must have been highly talented. His composition ***O lá! O che bon ecchо*** makes use of antiphonal choirs.

Personent hodie is contained in *Piae Cantiones ecclesiasticae et scholasticae veterum episcoporum* (devout ecclesiastical and scholastic songs of the old bishops), a Finnish collection of medieval Latin songs. The first edition consisting of 74 songs was published in 1582 in Greifswald (Sweden) and about half of the songs are believed to be of Finnish origin. Personent Hodie is notated in Dorian Mode and dates back to the 14th century. This Christmas hymn revisits the birth of Jesus and it is frequently associated with the Feast of the Holy Innocents, December 28, which commemorates the young boys slain by King Herod in his vain attempt to kill the baby Jesus. It is usually sung as a carol for men and boys.



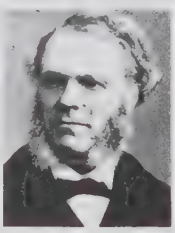
Next to Smetana's "Vltava" (Moldau), the most famous melody in Czech music is without doubt the Largo, the second part of Antonín Dvořák's Symphony in E minor, "From the New World". It was composed during his stay in America in 1883. Although the symphony is originally a purely instrumental work, many attempts have been made to add text to this music. ***Goin' Home*** is by arranger, Joel Blahnik, with lyrics by Wm Arms Fisher.



Les Djinns belongs to the early works of Gabriel Fauré. He wrote this piece in 1875 and premiered it one year later. The music inspired by Schumann is truly following fantasia of remarkable lyrics by Victor Hugo.



The ***Trois chansons*** by Claude Debussy are from a 1908 collection, although two of the three works were written earlier. The works connect the styles of the past with the harmonic techniques of the time; the texts are by Charles d'Orléans, prince and poet, who was imprisoned in England after the Battle of Agincourt in 1415. The works are not thematically related. *Dieu! qu'il la fait* is a shimmering love song; in *Quant j'ai ouy* a languorous melody for soloist meanders above quick percussive-like vocal accompaniment, and the energetic *Yver* scolds winter for its cruelty.



Caesar Franck, one of the most popular French composers of the Romantic period, is very often called "a French Bach of the 19th century". He played the organ in St. Clothilde's Church in Paris for thirty years. The echo of this can be heard in his organ and spiritual compositions. The best-known sacred song from Franck's works is probably ***Panis angelicus***.



One of the most famous Christmas cycles ***A Ceremony of Carols*** by Benjamin Britten, a classic of 20th century music, was first conceived on board a large ocean liner, as the composer was returning from the USA to Britain in April 1942. The final version was completed one year later. The growing popularity of the work which, in an inventive way, draws on the English choral tradition led the publishers Boosey & Hawkes to ask the composer Julius Harrison to arrange the vocal parts for SATB chorus.



Georg Friedrich Händel wrote his extensive oratorio "The Messiah" in London in 1741. It took him only three weeks and was a brilliant success at the premiere in Dublin one year later. The *Hallelujah Chorus* is the most famous piece in this major work and needs no introduction.

During the concert Boni Pueri will take you to its homeland. Next to the Czech, Moravian or Slovak folksongs you will hear compositions written by famous Czech composers.



Marek Kopelent's ***Crazy Songs*** were composed on his own texts in 1967. Kopelent studied composition at the Prague Academy of Performing Arts (AMU). In his works, he draws on the principles of the second Viennese school and on the 1950s European avant-garde style.



Dvořák wrote ***Songs My Mother Taught Me*** in 1880 as the fourth of his Seven Gypsy Songs, which are set to poems by Adolf Heyduk in German. Heyduk's poetry conveys the romantic notion of gypsy life with an emphasis on the spontaneity of their love for music and song. Dvořák's musical treatment is warm and folk-influenced. It quickly became one of the most beloved and frequently played Dvořák tunes. The accompanying figures are filled with rolled chords while the main line is lyrical, ambiguously tragic, and indefinitely hopeful. The melody in 2/4 meter with the accompaniment in 6/8 creates a cross-rhythm.



Let Us Rejoice, Let's Be Merry is the introductory choral piece from the Czech opera The Bartered Bride by Bedřich Smetana. The first version of this opera was premiered in 1866, but in 1870 it was rearrange in the form we have known since.

Parting with the Death by Bohuslav Martinů is a part of the cycle Špalíček and describes an ancient Czech Easter custom: children cast Death - a straw effigy - into the water and greet the arrival of spring that is represented by the maypole. The title of the folk ballet Špalíček is untranslatable. In Czech culture, this word is associated particularly with the famous collection of folk poetry illustrated with pictures of the life in Czech villages in the past centuries.



Czech contemporary composer and musicologist Jan Vičar began composing popular songs at the age of fifteen. His compositional activities in the area of classical music deepened in the years 1976 through 1981 when he studied composition at Janáček's Academy of Music and Performing Arts in Brno as well as at Academy of Music and Performing Arts in Prague. Because of his use of popular idioms as well as elements of neoclassical and ethnic music, Vičar's work can be classified within the broad framework of today's musical post modernism. His cycle *To the Mountains* based on the Moravian folk poetry was written and dedicated to the Czech Boys Choir Boni Pueri in 2004.

The last part of the concert is titled "Around the World with Music". These compositions for boys choir come from Japan, Russia, Brazil, Italy, France, Israel, Africa and North America and remind us of previous Boni Pueri tours and evoke the exotica of these faraway countries.



The concert will end with the well-known gospel *Praise His Holy Name!* composed by Keith Hampton. He is an active conductor, organ soloist, and accompanist and is in constant demand as a workshop clinician. His arrangements of Spirituals and Gospel Songs are among the most popular pieces to be performed by choirs.



Lukáš Veselý
August 1, 1996
soprano



Josef Sedláček
April 15, 1996
soprano



Dominik Klapka
November 23, 1995
soprano



Lukáš
June
sop



Jan Volák
August 28, 1993
soprano



Pavel Vavřinka
March 9, 1993
soprano



Radek Hantsch
February 25, 1992
soprano



Milan
May 3
sop



Štěpán Klouček
April 14, 1993
alto



Václav Krejčí
April 26, 1992
alto



Jan Hřebíček
November 10, 1990
alto



Tomáš
July 2
a



Ondřej Červinka
October 8, 1987
tenor



Karel Kincl
April 15, 1985
tenor



Roman Ruffer
October 25, 1989
bass



Lukáš
March
b



Zavřel
1995
no



Daniel Svoboda
March 1, 1995
soprano



Pavel Musílek
November 12, 1994
soprano



Aleš Staněk
December 21, 1993
soprano



okorný
1991
no



David Rajs
April 30, 1995
alto



Tomáš Říčan
April 29, 1995
alto



Jiří Súkeník
July 16, 1994
alto



Hrbek
1990



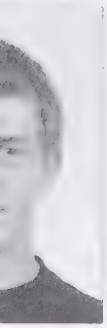
Jan Ráb
June 22, 1990
tenor



Zdeněk Záboj
February 15, 1990
tenor



David Ruider
August 3, 1989
tenor



avíček
1989



Stanislav Lang
January 19, 1989
bass



Jonáš Macek
August 15, 1987
bass



Lukáš Přibyl
September 7, 1985
bass

BONI PUERI
CZECH BOYS CHOIR

The Czech Boys Choir BONI PUERI was founded in 1982. Since then it has become one of Europe's most notable musical bodies. The choir is a part of the newly opened Boni Pueri choir school under the patronage of the Czech Ministry of Education. It has 350 members and has given more than 2500 concerts all over Europe, America and Asia, made eight records of its own and taken part in 19 others (Supraphon, EMI, BMG, ArcoDiva etc.).

Boni Pueri performs with eminent artists, such as José Carreras. It makes recordings for TV and radio and performs with important ensembles and orchestras all over the world. It makes regular tours of the USA (Grace Cathedral San Francisco), Japan (Tokyo Bunka Kaikan Hall), South Korea (Seoul Arts Centre), Great Britain, the Netherlands (Concertgebouw Amsterdam, De Doelen Rotterdam), Denmark, France, and Italy (Basilica di S. Maria Maggiore Bergamo) etc.



The choir has appeared at many international music festivals (The Prague Spring Festival 1994, 1995, 1998, 2004 and 2005, Europalia - Brussels 1998, AmericaFest - Minneapolis 1998, 2002, Jeonju Sori Festival - South Korea 2002) and in July 2004 became the first ever European host to the World Festival of Singing for Men and Boys. Members of Boni Pueri appear also as soloists in other performances (W. A. Mozart: The Magic Flute - Teatro dell'Opera di Roma 2004).

The choir's important projects of recent years include double-choir performances of Bach's St Matt-hew Passion and of Requiems by Mozart and Fauré, a staging of Hans Krása's Terezín children's opera Brundibár and a premiere recording of music by the baroque composers Johann Caspar Ferdinand Fischer, Pavel Josef Vejvanovský and Jan Dismas Zelenka. In 2003 Boni Pueri's recording of Zelenka's Sub olea pacis et palma virtutis received the prestigious Cannes Classical Award.

Boni Pueri is a cultural ambassador of the “European Federation of Choirs of the Union".

CONDUCTOR



Jakub MARTINEC began his association with the Czech Boys Choir Boni Pueri as a chorister and soloist in 1991. In 1993 he was selected as the treble soloist for the Chichester Psalms by Leonard Berstein in the final concert of the famous Prague Spring Festival together with the Czech Philharmonic Orchestra under the direction of conductor Jiří Kout.

Between the years 1998 and 1999 he studied solo singing with Prof. Michael Kozelský at Ostrava University. In 1999 he continued his vocal training at the Music Faculty of the University of Hradec Králové with Prof. Jan Kyselák. At the same time he studied choral conducting with Pavel Horák. It was as Dr. Horák's assistant that he gained his first valuable experience as conductor of the boys choir.

Presently he is in his seventh year as the conductor of the Czech Boys Choir Boni Pueri. He performs regularly with the choir, recording CDs, DVDs and live recordings for TV and radio, as well as taking part in the choir's regular tours of North America and Europe.

Recently he conducted the choir at the opening of the Czech Philharmonic Orchestra Choral Season at the Rudolfinum, Prague in October 2006. The program consisted of French choral repertoire including Faure's Requiem and other compositions by Debussy and Saint-Saëns.

TOUR STAFF



Jennifer BEYNON MARTINEC
vocal specialist



Martin FIŠL
pianist



Daniel SOBOTKA
tour-manager

ONTARIO

Sunday **October 29**	5:00pm	**Gatineau, ON**	Maison de Citoyen 25 rue Laurier
Sunday **October 29**	8:00pm	**Ottawa, ON**	St. Matthew's Anglican Church 130 Glebe Ave.
Monday **October 30**	7:30pm	**King City, ON**	Country Day School 13415 Dufferin St.
Wednesday **November 1**	7:30pm	**London, ON**	Colborne St. United Church 711 Colborne St.
Thursday **November 2**	7:00pm	**Belleville, ON**	Empire Theatre 321 Front St.
Friday **November 3**	7:30pm	**Bolton, ON**	Christ Church Anglican 22 Nancy St.
Saturday **November 4**	8:00pm	**Barrie, ON**	First Christian Reformed Church 33 Shirley Ave.
Monday **November 6**	7:30pm	**Toronto, ON**	Metropolitan United Church 56 Queen St. E.

ALBERTA

Thursday **November 9**	7:30pm	**Grande Prairie, AB**	Christian Fellowship Assembly 11449-92 St.
Saturday **November 11**	3:00pm	**Edmonton, AB**	Lendrum Mennonite Church 11210-59 Ave NW.
Sunday **November 12**	7:00pm	**Calgary, AB**	First Church of the Nazarene 65 Richard Way SW.
Tuesday **November 14**	8:00pm	**Edmonton, AB**	Fr. Winspear Centre for Music Sir Winston Churchill Square
Friday **November 17**	8:00pm	**Camrose, AB**	Faith and Life Chapel Augustana Faculty Campus
Saturday **November 18**	8:00pm	**Bonnyville, AB**	Lyle Victor Albert Centre 4714-49 St.

for actual schedule and ticket information visit:
www.bonipueri.org/canada2006

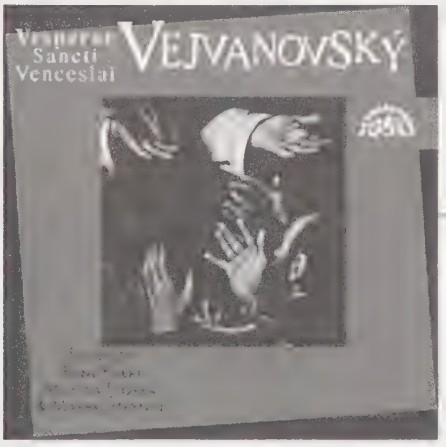
or contact us at:
canada@bonipueri.cz



Selections of the touring program, from classical music to songs from all over the World.



A showcase of European baroque polyphonic masterpieces by the Czech composerJan Dismas Zelenka.



A CD of vespers by Czech baroque composer Pavel Josef Vejvanovský.



A live DVD recording of the most beautiful Czech, Moravian and Slovak Christmas Carols.



A CD featuring A Ceremony of Carols by Benjamin Britten as well as Old European Christmas Carols.



CONTACT US

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Czech Republic, Europe

Phone/Fax: +420 495 533 443
E-mail: bonipueri@bonipueri.cz
management@bonipueri.cz
Web-site: www.bonipueri.org

Mark your calendars now for July, 2008 and be the guests of Boni Pueri in the Czech Republic!



Boni Pueri joins forces with the **Amabile Boys' & Men's Choirs** (London, Canada), **Chor Leoni** (British Columbia), the former **Alliance for Arts & Understanding**, and a team of world class conductors and composers to host its

2nd International Boys & Men's Choral Festival

in Hradec Králové and Prague, the Czech Republic



Rudolfinum, Prague





Hradec Králové

An outstanding opportunity for your boys' or men's choirs, or individuals to participate in rehearsals and concerts with world-renowned conductors and choirs, solo and massed concerts in the historic churches and theatres of Central Europe, including the famous **Dvorak Hall in the Rudolfinum, Prague**.

For further information, email **carolbeynon@amabile.com**
Look for details about the Festival on our website in Winter 2007
www.bonipueri.cz/festival



BONI PUERI · BONI PUERI ·



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University Symphony Orchestra
and
Academy Strings

Concerto Competition Finals

Wednesday, November 15, 2006
at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Jury Members
Aaron Au, Petar Dundjerski, Fordyce Pier

Program

Concerto for Marimba — Ney Rosauro
and String Orchestra (1986) — (b. 1952)
I. Saudação (Greeting)
II. Lamento (Lament)
Stephen Stone, marimba
Corinne Ludwig, piano
Academy Strings Section

Concerto for Two Violins (1723) — Johann Sebastian Bach
I. Vivace — (1685-1750)
II. Largo Ma non tanto
Martine denBok, violin
Sabrina Steed, violin
Academy Strings Section

Concerto for Alto Saxophone (1936) — Alexander Glazunov
(1865-1936)
Michael Morimoto, Alto Saxophone
Sylvia Shadick-Taylor, piano
Academy Strings Section

Piano Concerto No. 1 in E-Flat Major (1848) — Franz Liszt
I. Allegro maestoso, Tempo giusto — (1811-1886)
Rosy Ge, piano
Sarah Ho, piano
University Symphony Orchestra Section

Piano Concerto No. 3 Op. 26(1921) — Sergei Prokofiev
I. Andante — (1891-1953)
Michelle Schamehorn, piano
Sarah Ho, piano
University Symphony Orchestra Section

Intermission

Concertino in an Old Style for Two Harps (1988) — Maciej Malecki (b. 1940)

I. Allegro

Laura Neeland, harp
Elise Neeland, harp
Sarah Ho, piano
Academy Strings Section

Concerto for Viola (1945) — Béla Bartók (1881-1945)

I. Moderato

Leanne Dammann, viola
Sarah Ho, piano
University Symphony Orchestra Section

Concerto in One Movement for Oboe and Orchestra (1927) — Eugene Goosens (1893-1962)

Eric Wolfe-Gordon, oboe
Tom King, piano
University Symphony Orchestra Section

Violin Concerto in D, Op. 35 (1878) — Peter Ilyich Tchaikovsky (1840-1893)

I. Allegro Moderato

Alissa Cheung, violin
Sarah Ho, piano
University Symphony Orchestra Section

Upcoming Events

November
17 Friday, 7:30 pm
Czech Boys' Choir "Boni Pueri"
Faith and Life Chapel,
Augustana Faculty, Camrose
For more information,
call 780-679-1503
e-mail: vabailey@augustana.ca

17 Friday, 8:00 pm
Music at Convocation Hall I
Marnie Giesbrecht, organ
"All Around Bach"
Johann Pachelbel
Two Toccatas in C Major
Ciacona in F Minor
Georg Boehm *Chorale Partita: "Ach wie nichtig, Ach wie flüchtig"*
Dietrich Buxtehude Präludium in G, BuxWV 149
Johann Sebastian Bach
Three settings of "In dulci jubilo", BWV 751, 729, 608
Concerto in D Minor, BWV 596
Passacaglia in C Minor, BWV 582
Admission: $15/stud/sen, $20/adult

19 Sunday, 8:00 pm
Visiting Artist Recital
Charles Castleman, violin
(Professor, Eastman School of Music, University of Rochester)
with Guillaume Tardif, violin
Magdalena Adamek, piano
Solo works by Bach, Ysaÿe, Weinberg, and duets by Bartók and Moszkovski
Admission: $15/stud/sen, $20/adult

20 Monday, 10:00 am
String Masterclass
Visiting Artist Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students with valid ID

20 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, staff and guests of the University of Alberta Department of Music
Free admission

24 Friday, 8:00 pm
The Canadian Centre for Ethnomusicology at the University of Alberta presents the annual
World Music Sampler
Music and Motion
Meera Varghese - Bharatanatyam Dance "Expression Through Gesture" Celtic Session: Abra Whitney, Kelin Flanagan, Alex Eddington, and Michael MacDonald; Cameron Powell, bagpipes; Daniel Gervais and Clinton Pelletier, fiddle music; University of Alberta West African Music Ensemble - Ghanian drumming, singing, and dancing; University of Alberta Indian Music Ensemble - Indian classical music
This concert is part of an annual series presented by the Canadian Centre for Ethnomusicology at the University of Alberta
Free admission
For information, call 492-0274

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall II

Marnie Giesbrecht, organ

Friday, November 17, 2006
7:15 pm *Pre-Concert Introduction*
by **Belinda Chiang**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

"All Around Bach"

Two Toccatas in C Major — Johann Pachelbel (1653-1706)

Ciacona in F Minor — Johann Pachelbel

Chorale Partita: "Ach wie nichtig, Ach wie flüchtig" — Georg Böhm (1661-1733)
- Partita 1 (Grand Plein jeu)
- Partita 2 (Dessus de Tierce)
- Partita 3 (Dessus de Nazard)
- Partita 4 (Basse de Trompette)
- Partita 5 (Trio)
- Partita 6 (Voix humaine)
- Partita 7 (Grand jeu dialogue)
- Partita 8 (Flutes)
- Partita 9 (Petit Plein jeu)

Präludium in G, BuxWV 149 — Dietrich Buxtehude (1637-1707)

Intermission

Three settings of
"In dulci jubilo", BWV 751, 729, 608 — Johann Sebastian Bach (1685-1750)

Concerto in D Minor, BWV 596 (1713) — Johann Sebastian Bach
Arrangement of Antonio Vivaldi's Op. 3 No. 11
- (Intro) Grave
- Fuga
- Largo e spiccato
- Finale

Passacaglia in C Minor, BWV 582 — Johann Sebastian Bach

Convocation Hall,
University of Alberta
Casavant Organ 1978
Stop list

Pedal
1 HW/Ped
2 Subbass 16
3 Oktave 8
4 Oktave 4
5 Mixtur IV
6 SW/Ped
7 Gedacktbass 8
8 Posaune 16
9 Trompete 8
10Schalmei 4

Schwellwerk
11 Schwebung 8
12 Offenflöte 8
13 Oktave
14 Mixtur V
15 Tremulant
16 Gemshorn 8
17 Querflöte 4
18 Waldflöte 2
19 Fagott 16
20 Trompete 8

Hauptwerk
21 RP/HW
22 Bordun 16
23 Praestant 8
24 Oktave 4
25 Oktave 2
26 Mixtur V
27 SW/HW
28 Hohlflöte 8
29 Spitzflöte 4
30 Nasat 2 2/3
31 Blockflöte 2
32 Terz 1 3/5
33 Trompete 8

Rückpositiv
34 Gedackt 8
35 Praestant 4
36 Oktave 4
37 Oktave 2
38 Scharf IV
39 Rohrflöte 4
40 Sesquialtera II
41 Quinte 1-1/3
42 Krummhorn 8
43 Tremulant

Summary:
3 manuals, mechanical action
36 stops, 51 ranks 2592 pipes .

Program Notes

Johann Sebastian Bach is considered one of the most important keyboard/organ composers in the history of Western music. His compositions represent the culmination of Baroque organ music, which developed over more than a century through the traditions of church organists and composers. Bach was exposed to the works of many great German organists during his early musical studies. Listed among his most important influences are the North German composers Dieterich Buxtehude and Georg Böhm, and the Central German master Johann Pachelbel. Pieces by these composers and many others are represented in the Andreas-Bach-Buch and Möllersche Handschrift manuscripts, which were owned by Johann Sebastian's older brother and first organ teacher, Johann Christian Bach. Tonight's concert features works by the composers listed above as well as Bach's famous Passacaglia in c minor; his Concerto in d minor, BWV 596 after a similar work by Antonio Vivaldi, an Italian composer contemporary with Bach, who had profound influence on him; and three organ settings of the popular chorale "In dulci jubilo."

Johann Pachelbel (1653-1706) was one of the leading composers of his time and was especially prolific in his works for the organ. As an organist and composer in Nuremberg he wrote many liturgical and non-liturgical pieces that would have been performed during church services. Pachelbel's main stylistic innovations were his very clear unbroken forms and his ability to build musical energy throughout a contrapuntal composition. Because Pachelbel taught Johann Christian Bach, J.S. Bach's older brother and first organ teacher, the influence of Pachelbel on young Johann Sebastian was profound. Not only did J.S. Bach have access to many pieces by Pachelbel, but he undoubtedly learned organ techniques and compositional processes derived from the teachings of the Nuremberg master.

Pachelbel's two Toccatas in C Major and his Ciacona in f minor are examples of non-liturgical organ pieces that could be performed in or out of the church. Toccatas often have a semi-improvisational style, but may contain contrasting sections featuring contrapuntal writing. The Ciacona in f minor is based on a variation technique in which a short, repeating musical unit, often located in the bass serves as the material for variation.

In 1705 when J.S. Bach was working as a church organist is Arnstadt, he decided to get a month's leave from his duties so he could make the 250 mile journey on foot to Lübeck to visit the master organist and composer, Dieterich Buxtehude. Bach saw this visit as an opportunity to hear performances of Buxtehude's music and to learn more about the art of the organ and composition. Young Bach's visit to Lübeck was obviously a very positive experience for him because he well overstayed his month's leave, causing him many problems when he returned to Arnstadt. Buxtehude was a well-known and respected organist who developed innovative virtuosic techniques. However, he was also a good role model for Bach because he was an effective musical director for the entire community, commanding all genres but opera. Buxtehude's large scale organ works in and ostinato pieces (Passacaglias, etc) had a profound influence on Bach's later organ compositions, especially the Passacaglia in c minor we will hear tonight. Buxtehude's most important

innovations that influenced later generations were his extension of the role of the organ pedal, incorporating it into the overall musical fabric, and his use of contrasting organ registers to create echo effects and strong contrast between musical sections. Buxtehude's virtuosic Präludium in g, BuxWV 149 provides a good example of his dramatic, colorful style.

Georg Böhm (1661-1733) was a composer/organist at the Johanniskirche at Lünenberg. There is some evidence to suggest he may have been a personal friend of J.S. Bach. However, it is a known fact that Bach studied and respected Böhm's music. Böhm had strong influence in the development of the chorale *partite*. The word *partite* refers to variation and a chorale *partite* uses a chorale tune as the basis for variations; this genre could be performed during the church service or used for domestic performances in the home. Böhm is credited with the standardization and unification of the *partite*. He developed his style of composition through the influence of a variety of sources including the organ compositions of Buxtehude and highly ornamented French keyboard music. Böhm's Chorale Partita "Ach wie nichtig, Ach wie flüchtig" is a beautiful example of this influential genre.

Organ pieces by J.S. Bach comprise the second half of tonight's program.

The three settings of "In dulci jubilo," BWV 751, 729, and 608 are examples of chorale preludes, which are short versions of a chorale tune for solo organ ornamented with expressive figurations. These preludes demonstrate Bach's ability to create different polyphonic accompaniments and ornamentation on the organ to portray the joyful praise of this popular chorale.

Bach's Concerto in d minor is an organ arrangement of a concerto for four violins and cello by Vivaldi. Antonio Vivaldi (1678-1741) is best known for the more than 500 concertos he composed for different combinations of orchestral instruments and soloists. Vivaldi standardized the use of ritornello form (where an orchestral refrain alternates with solo episodes), and made the fast-slow-fast configuration of movements distinctive to his concertos. Among the aspects of Vivaldi's style incorporated by Bach that are audible in the Concerto in d minor are the driving rhythm, the contrast between solo and ritornello sections, and the use of unifying motives throughout each movement.

The Passacaglia in c minor is one of Bach's most passionate masterpieces. It was written sometime between 1708 and 1712 while Bach was working in Cöthen. The form of the Passacaglia piece is built upon a repeating eight measure melody called a "ground bass" that is played predominantly by the pedal. The ground bass is presented alone at the opening of the piece and the emotional power of its melody sets the mood for the entire work. There are twenty variations over this theme, and the musical intensity grows steadily until the 13th, 14th and 15th variations, which act as a quiet interlude with the theme concealed in one of the middle voices. The passion builds again as the theme is taken back by the pedal, leading to the power and complexity of the final variations. The Passacaglia is followed by a fugue built upon the ground base theme. The fugue displays virtuosic contrapuntal writing and contains an even more dramatic climax bringing the work to a glorious close.

Notes by Emily Grieve

An organ recital is as much or more about showcasing the tonal possibilities of the instrument as it is about the repertoire or the performer. With this program I have attempted to return to the concept of the organ concert-as-event as described by Johann Nicolas Forkel, Bach's first biographer, in describing how Bach used the organ when he played concerts. A similar description is given by Johann Mattheson in describing a recital played by Johann Caspar Kerll (the teacher of Pachelbel). Although this program is not improvised as the organ concerts of the Baroque masters would have been, I hope this recital of their repertoire, organized along similar principles of displaying the sounds and colours of the organ, will recall or resemble tradition and delight your ears.

Tonight's program begins with two short toccatas that present a variety of plenum or full ensemble sounds. They are followed by two sets of variations that allow for explorations of various individual and small combinations of sounds. While the Pachelbel explores a variety of sounds at 8 and 4-foot pitches (flutes and principals), the Böhm is structured like a French Organ Suite (I have added in the program the names of the registration combinations in the French style.) The Praeludium that closes the first half alternates between brilliant improvisatory passages and contrasting reflective vocally inspired fugal sections. Each change of texture and mood invites changes of registrations or combinations of sounds. The ensemble sounds build from the second imitative section to the end of the work.

The second half of the program also allows for great variety in the use of the Con Hall Casvant organ's tonal resources. The first "In dulci jubilo" setting, in the style of Pachelbel, uses 4-foot pitch (octave higher than middle C) as did some of the variations in the Ciacona in f minor. The second setting is played with 8-foot principal sound on the manual (keyboard), reminiscent of the improvisatory style of Frescobaldi in his toccatas for the elevation of the Mass. The third is played with a "gap" registration on the manuals giving a bright and joyful sound to the tune and it's bell like counterpoints, and a 4-foot principal sound in the pedals that places the tune (in canon) in the middle of the texture.

The opening of the Vivaldi Concerto is one of the few instances where Bach specified both pitch and tone colour. Through arranging and transcribing Italian string concertos for the organ the possibilities for technical and tonal effects in organ playing were uniquely expanded.

The variations on the Passacaglia theme once again provide opportunity for exploration of colours; the sounds and textures build to the end of the twelfth variation (the thirteenth statement of the theme), and then are reduced for three variations before resuming a full sound that builds to the end of the Passacaglia. In this way the structures of the variations and the registrations (sound colours) are according to the Fibonacci series (13-3-5). The fugue allows the program to end as it began with full ensemble sounds.

Notes by Marnie Giesbrecht

Edmonton's own **Marnie Giesbrecht** has enriched and enhanced the organ scene in Edmonton for almost twenty years. An internationally renowned solo and duo performer, she joined the faculty at the University of Alberta in 1988. Performances and tours have taken her throughout North America, Europe and South Africa, captivating audiences with musical sensitivity and technical brilliance. Giesbrecht is fascinated with the exploration of the vast sound and colour possibilities of pipe organs. New pipe organ installations in Alberta have led to innovative performances and recording projects that showcase the instruments, the music and Giesbrecht as performer. Pioneering, arranging and performing new music for organ and piano, as Duo Majoya with Joachim Segger, form an area of research and creative activity. Current projects include the preparation of performances and/or recording projects on the Davis Concert Organ, Edmonton, the Ronald B Bond Organ in Calgary and a historic instrument in North Germany.

Educated at the University of Alberta, Eastman School of Music, Rochester, New York and the Mozarteum in Salzburg, Austria, Giesbrecht was the recipient of numerous awards and scholarships including the Johann Strauss Foundation Scholarship, Alberta Heritage and U of A Graduate Scholarships; William Rea, Andrew Stewart and Dissertation Awards.

Marnie Giesbrecht served eight years as national presidents of the Royal Canadian College of Organists (1996-2004). Professor of Music teaching organ performance and literature, service playing and graduate keyboard seminar at the U of A, Dr Giesbrecht is Adjunct Professor of Music at The King's University College, Edmonton. With Joachim Segger she co-directs the music at First Presbyterian Church, Edmonton and co-chairs "Windspiration: Edmonton Organ Festival" and national convention of the Royal Canadian College of Organists, July 30 to August 2, 2007.

For more information on Marnie Giesbrecht, Duo Majoya, U of A Organ Study and/orConvocation Hall events, please visit [www.majoya.com].

Kilburn Memorial Concert
at the Winspear Centre for Music
Friday, February 2 at 8:00 pm
Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

Organ Masterclass
Saturday, February 3
5:00-7:00 pm
Convocation Hall, Arts Building
University of Alberta
Free admission

Upcoming Events

November

19 Sunday, 8:00 pm
Visiting Artist Recital
Charles Castleman, violin
(Professor, Eastman School of Music, University of Rochester)
with Guillaume Tardif, violin
Magdalena Adamek, piano
Solo works by Bach, Ysaÿe, Weinberg, and duets by Bartók and Moszkovski
Admission: $15/stud/sen, $20/adult

20 Monday, 10:00 am
String Masterclass
Visiting Artist
Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students with valid ID

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Program will include
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Visiting Artist Recital

Charles Castleman, violin

with

Guillaume Tardif, violin

Magdalena Adamek, piano

Sunday, November 19, 2006 at 8:00 pm

This concert is made possible through a grant from the President's Fund for the Performing and Creative Arts

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF MUSIC

Program

Sonata in G Minor, BWV 1001 (1720) — Johann Sebastian Bach (1685-1750)
Adagio-Fuga-Sicilieno-Presto

44 Duos for Violins,
Nos. 32, 12, 28, 35, 42, 33, 10, 44 (1931) — Béla Bartók (1881-1945)

Charles Castleman, violn
Guillaume Tardif, violin

Solo Sonata, Op. 27, No. 3 "Ballade" (1924) — Eugené Ysaÿe (1858-1931)

Intermission

Sonata No. 2, Op. 95 (1967) — Mieczyslaw Weinberg (1919-1996)
[Canadian premiere]
Allegro moderato (Monody) -
Andantino grazioso (Pauses) - Presto agitato (Intervals) -
Andantino non tanto (Replicas) - Allegretto leggiero
(Accompaniment) - Lento affetuoso (Invocation) -
Vivace marcato (Syncopation)

Chaconne in D Minor
from Partita BWV 1004 (1720) — Johann Sebastian Bach

Suite for Two Violins and Piano, Op. 71 — Moritz Moszkowski (1854-1925)

Charles Castleman, violin
Guillaume Tardif, violin
Magdalena Adamek-Kurgan, piano

Program notes
by Charles Castleman

Sonata in G Minor, BWV 1001
Johann Sebastian Bach (1685-1750)
Adagio - Fuga - Sicilieno - Presto

The key signature for Adagio from Bach Sonata in G Minor contains one, not 2 flats, indicating the Dorian mode rather than g minor. In the Baerenreiter notes to the Complete Works of Bach, under the heading " IV. Special Remarks", it is mentioned that in the Tubingen Autograph (1720) and the copy by Anna Magdalena Bach (1725-34), the 3rd quarter-note beat of bar 3 is an E natural, not an Eb. Only in the Berlin copy (1725), the least dependable version, based on an intermediate source and containing many careless inconsistencies and errors, is Eb written. Moreover, even there E natural may be implied: later in the bar when E returns, the flat is restated, as if the earlier E were actually natural. E natural is appropriate to the Dorian mode and produces better voice-leading than Eb Nonetheless, all modern editions, including the Baerenreiter, flat that E.

Solo Sonata, Op. 27, No. 3 "Ballade"
Eugené Ysaÿe (1858-1931)
Dedicated to Rumanian Georges Enesco (1881-1955). The most frequently performed of Ysaye's six Solo Sonatas, The Ballade opens with a Prelude comprised of a series of cadenzas, followed by a decisive theme, and a Development section of brilliant virtuosity and touching sentimentality, leading to the return of the theme, and an ever-propulsive Csardas-like Coda. Ysaye himself performed it. In 1927, he was surprised, while delivering a masterclass at the Paris Conservatoire, by Enesco taking the place of a student and performing it for him. Ysaye said of this work, “I just let my fantasy go. The thoughts of my friendship and admiration for Georges Enesco and the evenings we spent together at the home of the delicious queen Carmen Sylva (nom de plume for the Roumanian poet-Queen Elizabeth) have done the rest." Their shared friendship with the poet-Queen led Ysaye to label the work "Ballade", a poetic form .

Sonata No. 2, Op. 95 (1967) [Canadian premiere]
Mieczyslaw Weinberg (1919-1996)
Allegro moderato (Monody) - Andantino grazioso (Pauses) - Presto agitato (Intervals) - Andantino non tanto (Replicas) - Allegretto leggiero (Accompaniment) - Lento affetuoso (Incocation) - Vivace marcato (Syncopation)

Mieczyslaw Weinberg was a Polish Jewish composer who lived in the Soviet Union and Russia since before the World War II (1939) and lost most of his family to the Nazis. His large body of work included twenty-two symphonies and seventeen string quartets; according to one reviewer he ranked as, "the third great Soviet composer, along with Prokofiev and Shostakovich".

In 1943 he moved to Moscow at the urging of Dmitri Shostakovich, who was impressed by his talent and was to become his close friend. He and Shostakovich lived near one another, sharing ideas on a daily basis.When Weinberg was arrested in February 1953, Shostakovich wrote to Lavrenti Beria, head of the KGB, to intercede on his behalf. Besides the admiration which Shostakovich frequently expressed for Weinberg's works, they were taken up by some of Russia's foremost performers, including the Borodin String Quartet, Emil Gilels, Leonid Kogan, Mstislav Rostropovich and Kurt Sanderling.

Weinberg's works frequently have a strong programmatic element. Although he never formally studied with Shostakovich, the older composer, along with Prokofiev, Myaskovsky, Bartok and Mahler, had an obvious influence on Weinberg's music. Jewish music features heavily, and one can also find other ethnic elements, including Moldavian, Polish, and Armenian. Weinberg has been identified by some critics as the source of Shostakovich's increased interest in klezmer themes.

His works were premiered by Rostropovich, Gilels, The Borodin String Quartet, etc. He also was an important cinematic composer, writing the music for the classic Russian movie, "The Cranes are Flying." His music can be severe, but this Sonata mixes humor with intellectual gamesmanship and rich emotions.

Chaconne in D Minor from Partita BWV 1004
Johann Sebastian Bach
This masterwork needs no introduction or elaboration. In the D Minor Partita it appears after the 4 traditional Suite movements. I interpret it as a Suite within a Suite: Theme, Allemande, Corrente, March in triple meter, Cadenza, Choral Prelude, Sarabande, Cadenza (abbreviated), Choral Prelude (abbreviated), Giga, Finale, each section with its own tempo and character.

Charles Castleman
Medalist in the Tchaikovsky and Brussels competitions, Charles Castleman has performed as soloist with the orchestras of Philadelphia, Boston, Brisbane, Chicago, Hong Kong, Moscow, Mexico City, New York, San Francisco, Seoul and Shanghai. A recently released boxed CD set of the 17 best prize-winning violin performances of the Brussels competition's 50-year history includes his Jongen Concerto.

Mr Castleman's 7 solo CDs include 8 Hubay Csardases, 10 Sarasate cameos, and Ysaye's Solo Sonatas (made at the time of his unique Tully Hall, NYC recital) on Music and Arts, Gershwin and Antheil on Music-Masters, 20th century violin and harpsichord music for Albany, and his Ford Foundation Concert Artist commission - the David Amram Concerto- on Newport Classic. He is dedicatee of "Lares Hercii" by Pulitzer prizewinner Christopher Rouse. He has participated in such U.S. festivals as Marlboro, Grant Park, Las Vegas, Newport, Park City, Round Top, Sarasota, and Sitka, as well as AFCM (Australia), Budapest, Fuefukigawa, Montreux, Shanghai, Sheffield, and Vienna Festwoche. His recitals have been broadcast on NPR, BBC, in Berlin and Paris.

Chair of Eastman's String Department, Mr Castleman has conducted master-classes in Hong Kong, Kiev, London, Sydney, Salzburg, Seoul, Shanghai, Tokyo, Toronto, and Vienna. His students have been winners at Brussels, Munich, Naumburg and Szeryng, are in 30 professionally active chamber groups and are 1st desk players in 11 major orchestras. He is founder/director of THE QUARTET PROGRAM, in its 37th season, now at Bucknell University, an intensive workshop in solo and chamber performance. The Tokyo Quartet, Itzhak Perlman and Yo-Yo Ma have donated masterclasses there, Mr Ma praising it as "the best program of its kind..a training ground in lifemanship."

Charles Castleman's long-term chamber music associations have included THE NEW STRING TRIO OF N.Y. with BASF recordings of Reger and Frank Martin) and THE RAPHAEL TRIO with CDs of Dvorak, Mendelssohn, Beethoven, and Wolf-Ferrari for NONESUCH, SONY CLASSICAL, DISCOVER, UNICORN, and ASV, and premieres of Rainer Bischof's "Trio 89" for Vienna Festival, and Frederic Rzewski's "Trio" for the Kennedy Center.

Mr Castleman earned degrees from Harvard, Curtis, and University of Pennsylvania. His teachers were Emanuel Ondricek (teaching assistant of Sevcik, Ysaÿe student) and Ivan Galamian, his most influential coaches David Oistrakh, Szeryng, and Gingold. He plays the "Marquis de Champeaux" Stradivarius from 1708, and chooses from 80 bows.

Pianist **Magdalena Adamek-Kurgan** holds a Doctor of Music degree in Piano Performance from the University of Alberta and a Master of Arts degree in Piano Performance from the Chopin Academy of Music. Her teachers include Professor Jacques Després, Barbara Hesse-Bukowska, Halina Czerny-Stefanska, Andrzej Jasinski, Paul Badura-Škoda, Stéphane Lemelin, Kyoko Hashimoto, and Kevin Fitzgerald. Dr Adamek is Visiting Assistant Professor at the University of Alberta and faculty member of the Alberta Music Academy. She previously taught piano in Warsaw as part of the Chopin Academy and the Stanislaw Moniuszko Music School.

Magdalena Adamek performed as recitalist and guest soloist in Poland, Germany, Austria, Lithuania, France, China, USA and Canada. A champion of the music of Feliks Nowowiejski, Maggalena Adamek-Kurgan issued the world premiere recordings of Nowowiejski's music for piano solo (along with her thesis, Piano Works by Feliks Nowowiejski), and presented lectures on Nowowiejski's works for the College Music Society Conference at the University of Colorado and for The Rough and the Polished symposium held at the University of Toronto in 2005. Since 2005 she has been a College Music Society performer and participated in the National CMS Conference in Quebec City in 2005, both as a soloist and collaborative pianist.

A laureate of the 2nd prize and Chopin performance award at the International Milosz Magin Competition in Paris, and a 3rd prize at the Kiejstut Bacewicz International Chamber Music Competition in Lodz, Poland, Magdalena Adamek-Kurgan has been a recipient of numerous scholarships and awards, including the Izaak Walton Killam Memorial Scholarship, the Dissertation Fellowship, the Mary Louise Imrie Graduate Award, the FS Chia PhD Scholarship, the Beryl Barns Memorial Graduate Scholarship, the Harriet Snowball Winspear Graduate Prize in Performing Arts scholarship (U of A), the Marek Jablonski Piano Scholarship for the Banff International Keyboard Festival, and scholarships from the Polish Ministry of Culture and National Heritage. Her discography includes five CDs for independent Polish label Acte Préalable, and a recent recording, Romantic Central Europe, in collaboration with the Wirth Institute of Austrian and Central European Studies at the University of Alberta. Since June 2005 Dr Adamek-Kurgan has served on the Boards of the Marek Jablonski Endowment and Alberta Registered Music Teachers Association.

Born in 1975 in Quebec City, violinist **Guillaume Tardif** is Assistant Professor at the Department of Music, University of Alberta. He holds the Doctor of Musical Arts degree in Performance and Literature from the Eastman School of Music, University of Rochester, and a Premier Prix de Violon – DESM2 from the Conservatoire du Québec. He studied violin under the guidance of Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Bill Preucil, Moshe Hammer, Boris Garlitzky, Lorand Fenyves and Viktor Pikaisen.

Guillaume Tardif appeared as guest soloist with many orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Lima, Peru), the Mesa Symphony (Phoenix, Arizona), the Amadeus Ensemble (CBC Glenn-Gould Studio, Toronto), the Paraiba Symphony (Joao Pessoa, Brazil), the Remenyi Chamber Orchestra (Miskolc Béla-Bartok Hall, Hungary) and the Green Arts Chamber Orchestra (Taegu, Korea). He served as leading violinist with various chamber ensembles, such as the Eastman String Ensemble (as director and founder), the Brandon Chamber Players, and the New Brandon Trio. Guillaume Tardif also performed as soloist in recital in major venues and universities across Canada and abroad, and for the Canadian Embassies in Peru, Norway, Sweden and Brazil. His performances have been broadcast on various networks, including CBC TV and radio, and the internet.

Guillaume Tardif presented numerous masterclasses and workshops here and abroad, and served as an adjudicator for festivals and competitions across the country. He was a faculty member at Brandon University (2000-2003), and a teaching assistant in violin at Eastman (1998-2000). Guillaume Tardif was a national laureate at the Canadian Music Competition in 1995 and 1996, and received various scholarships and grants from the Eastman School and other institutions. In addition to his ongoing pedagogical research, Guillaume Tardif arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini, some of which have been broadcast on TV and radio. Two self-produced CD recordings have been issued, under the label Dell'Arco: From the Library of Joseph Szigeti, with Janet Scott-Hoyt and Virtuoso Encores with Judith Kehler. As president of the Alberta String Association in 2005, Guillaume Tardif spearheaded the ASA provincial conference and student showcase in Banff and Calgary.

Upcoming Events

November

20 Monday, 10:00 am
String Masterclass
Visiting Artist
Charles Castleman
Fine Arts Building 1-29
General admission: $5 at the door
Admission is free for music students with valid ID

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Noon Hour Organ Recital
A variety of organ repertoire played by students, staff and guests of the University of Alberta Department of Music
Free admission

24 Friday, 8:00 pm
The Centre for Ethnomusicology
World Music Sampler
Free admission
For information, call 492-0274

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Master of Music Recital
Jordan Van Biert, Choral Conducting
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Johann Sebastian Bach *Dazu ist erschienen der Sohn Gottes*, BWV 40
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Hodie Christus natus est
and works by Sergei Rachmaninoff
Morten Lauridsen, William Hawley,
Eric Whitacre
Mark Sirett ***Thou Shalt Know Him***
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8420-145 St, Edmonton
Free admission

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University of Alberta
Faculty of Education Handbell Ringers, Mixed Chorus
Robert de Frece, Director
with organists Marnie Giesbrecht and Joachim Segger
Winspear Centre for Music
(Sir Winston Churchill Square)
For ticket information, 428-1414

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Noon-Hour Organ Recital

featuring **Organists**
Julio Amstalden
Siu Ling Chiu
Phillip Chow
Jonathan Hamil
Julie Mouris
Allison Wonnick

Monday, November 20, 2006
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

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Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring Organists

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Robert de Frece, Director
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Winspear Centre for Music
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Monday, January 22, 2007
Convocation Hall, Arts Building
Free admission

Kilburn Memorial Concert
at the Winspear Centre for Music
Friday, February 2 at 8:00 pm
Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

Organ Masterclass
with Visiting Artists Paul Jacobs
Saturday, February 3
5:00-7:00 pm
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University of Alberta
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Program

Prelude, Fugue and Chaconne
in C Major, BuxW 137 — Dietrich Buxtehude (1637-1707)

Allison Wonnick

Herr Jesu Christ, dich zu uns wend
Lord Jesus Christ, Turn Thou to Us) — Johann Gottfried Walther (1684-1748)

Vom Himmel hoch, da komm'ich her
(From Heaven Above to Earth I Come) — Johann Pachelbel (1653-1706)

Julie Mouris

Hanover (O Worship the King) — arr. Joyce Jones

Jonathan Hamil

What a friend we have in Jesus (1979) — William Bolcom (b. 1938)

Siu Ling Chiu

Sonata IV in B-Flat Major, Op. 65 — Felix Mendelssohn-Bartholdi (1809-1847)

I Allegro con Brio
II Andante Religioso
III Allegretto
IV Allegro Maestoso e Vivace

Julio Amstalden

Sonata in G (Pastoral), Op. 88, No. 3 (1874) — Josef Rheinberger (1839-1901)

I Pastoral - Con moto
II Intermezzo - Andante con moto
III Fugue - Non troppo Allegro

Phillip Chow

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

November
24 Friday, 8:00 pm
The Canadian Centre for Ethnomusicology at the University of Alberta presents the annual
World Music Sampler
Music and Motion
Meera Varghese - Bharatanatyam Dance "Expression Through Gesture"
Celtic Session: Abra Whitney, Kelin Flanagan, Alex Eddington, and Michael MacDonald; Cameron Powell, bagpipes;
Daniel Gervais and Clinton Pelletier, fiddle music; University of Alberta West African Music Ensemble - Ghanian drumming, singing, and dancing; University of Alberta Indian Music Ensemble - Indian classical music
This concert is part of an annual series presented by the Canadian Centre for Ethnomusicology at the University of Alberta. Free admission
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The University of Alberta Graduate Recital Choir and Bach Players

Jordan Van Biert, Conductor

Candidate for the Master of Music degree
in Choral Conducting

Program

Sunday,
November 26, 2006
at 8:00 pm

St Timothy's Anglican Church
8420 145 Street
Edmonton, Alberta

DEPARTMENT OF
MUSIC

Program

Locus Iste (1869) — Anton Bruckner (1824-1896)

Singet dem Herrn ein neues Lied, SWV 35 (from *Psalmen Davids*, 1619) — Heinrich Schütz (1585-1672)

Robert Zylstra, organ
Caitlin Smith, cello

Dazu ist erschienen der Sohn Gottes, BWV 40 (1723) — Johann Sebastian Bach (1685-1750)

I. Coro- *Dazu ist erschienen*
II. Recitativo- *Das Wort ward Fleisch* — **Caleb Nelson, tenor**
III. Choral- Die Sünd macht Leid
IV. Aria- *Höllische Schlange* — **Adam Robertson, bass**
V. Recitativo- *Die Schlange, so im Paradies* — **Jessica Fontaine, alto**
VI. Choral- Schüttle deinen Kopf und sprich
VII. Aria- *Christenkinder, freuet euch* — **CD Saint, tenor**
VIII. Choral-Jesu, nimm dich deiner Glieder

Intermission

Hodie Christus natus est (from *Quatre motets pour le temps de Noël*, 1952) — Francis Poulenc (1899-1963)

Bogoróditse Djévo (from *All-Night Vigil*, 1915) — Sergei Rachmaninoff (1873-1943)

Mid-Winter Waking (from *Mid-Winter Songs,* 1983) — Morten Lauridsen (b. 1943)

Jeremy Spurgeon, piano

Siepe, che gli orti vaghi (from *Six Madrigals,* 1996) — William Hawley (b. 1950)

Lux Aurumque (2001) — Eric Whitacre (b. 1970)

Wade in the Water (1997) — arr. Moses Hogan (1957-2003)

Soloists: **Tracy Cantin, alto** **Amy Gartner, alto**

Thou Shalt Know Him (1995) — Mark Sirett (b. 1952)

Texts and Translations

Locus Iste (Bruckner)

Locus iste a Deo factus est,	This place was made by God,
inaestimabile sacramentum,	a priceless mystery,
irreprehensibilis est.	it is without reproof.

Singet dem Herrn ein neues Lied SWV 35 (Schütz)

Singet dem Herrn ein neues Lied,	Sing to the Lord a new song,
Denn er tut Wunder.	for he has done wonders.
Er sieget mit seiner Rechten	With his right hand and his holy arm
Und mit seinem heilgen Arm.	he has won the victory.
Der Herr lässet sein Heil verkündigen,	The Lord has made his glory known,
Vor den Völkern lässt er seine	and revealed his righteousness to the nations.
Gerechtigkeit offenbaren.	
Er gedenket an seine Gnade und Wahrheit	He has remembered his grace and faithfulness
Dem Hause Israel;	to the house of Israel.
Aller Welt Ende sehen das Heil unsers Gottes.	All the ends of the earth see the glory of our God.
Jauchzet dem Herren alle Welt,	Praise the Lord, all the earth,
Singet, rühmet und lobet,	Sing glory and praise,
Lobet den Herren mit Harfen,	Praise the Lord with the harp
Mit Harfen und Psalmen,	and sound of melody,
Mit Drommeten und Posaunen,	With trumpets and horns,
Jauchzet vor dem Herrn, dem Könige.	Praise the Lord, the King.
Das Meer brause und was drinnen ist,	The raging sea and all that dwell in it,
Der Erdboden und die drauf Wohnen.	the earth and all who live in it.
Die Wasserströme frohlokken	The streams of water rejoice
Und alle Berge sind fröhlich vor dem Herrn.	and all the hills are joyful before the Lord.
Denn er kommt, das Erdreich zu richten,	He comes to set the earthly kingdom right,
Er wird den Erdboden richten mit Gerechtigkeit,	He will judge the earth with righteousness,
Und die Völker mit Recht.	and the peoples with equity.
Ehre sei dem Vater und dem Sohn,	Glory be to the Father and to the Son
Und auch dem heilgen Geiste,	and to the Holy Ghost.
Wie es war im Anfang, jetzt und immerdar,	As it was in the beginning, now and forevermore.
Und von Ewigkeit zu Ewigkeit, Amen.	From everlasting to everlasting, Amen.

Dazu ist erschienen der Sohn Gottes, BWV 40
(Bach)

I.
Dazu ist erschienen der Sohn Gottes,
dass er die Werke des Teufels zerstöre.

For this reason the Son of God has appeared,
that he may destroy the works of the Devil.

II.
Das Wort ward Fleisch und wohnet in der Welt,
das Licht der Welt bestrahlt den Kreis der Erden,
der grosse Gottessohn verlässt des Himmels Thron,
und seiner Majestät gefällt,
ein kleines Menschenkind zu werden.
Bedenkt doch diesen Tausch, wer nur gedenken kann:
der König wird ein Untertan,
der Herr erscheinet als ein Knecht
und wird dem menschlichen Geschlecht
—O süsses Wort in aller Ohren!—
zu Trost und Heil geboren.

The Word became flesh and came into the world,
the light of the world illuminates the circle of the earth,
the great Son of God forsakes the throne of heaven, and it pleases his majesty
to become a little human child.
Think, then, about this exchange, whoever can think:
the King becomes a subject,
the Lord appears as a slave,
and for the human race —
O sweet word in every ear!—
is born to be their comfort and salvation.

III.
Die Sünd macht Leid; Christus bringt Freud,
weil er zu Trost in diese Welt ist kommen.
Mit uns ist Gott nun in der Not:
wer ist, der uns als Christen kann verdammen?

Sin causes sadness; Christ brings joy,
since he has come into this world for our consolation.
God is with us, now in our need:
Who is there who can condemn us as Christians?

IV.
Höllische Schlange, wird dir nicht bange?
Der dir den Kopf als ein Sieger zerknickt
ist nun geboren,
und die verloren
werden mit ewigen Frieden beglückt.

Hellish Serpent, are you not afraid?
The one who as a conqueror crushes your head
has now been born,
and those who were lost
will be made happy with everlasting peace.

V.
Die Schlange, so im Paradies
auf alle Adamskinder das Gift der Seelen fallen liess,
bringt uns nicht mehr Gefahr;
des Weibes Samen stellt sich dar,
der Heiland ist ins Fleisch gekommen
und hat ihr allen Gift benommen.
Drum sei getrost, betrübter Sünder.

The Serpent, that in paradise
let fall the soul's poison on all Adam's children,
causes us danger no more;
the woman's seed is present,
the Saviour has come in the flesh,
and has taken all the poison away.
Therefore be comforted, grieving sinner.

VI.

Schüttle deinen Kopf und sprich:
Fleuch, du alte Schlange!
Was erneurst du deinen Stich,
machst mir angst und bange?
Ist dir doch der Kopf zerknickt,
und ich bin durchs Leiden
meines Heilands dir entrückt
in den Saal der Freuden.

Shake your head and say:
Flee, you old Serpent!
Why do you renew your sting,
and make me anxious and fearful?
Now your head is crushed,
and through the suffering
of my Saviour I am taken from you
into the hall of joy.

VII.

Christenkinder, freuet euch!
Wütet schon das Höllenreich,
will euch Satans Grimm erschrekken:
Jesus, der erretten kann,
nimmt sich seiner Küchlein an
und will sie mit Flügeln dekken.
Christenkinder, freuet euch!

Children of Christ, rejoice!
The kingdom of hell now rages,
Satan's fury wants to frighten you:
Jesus, who can rescue you,
takes care of his little chicks,
and wants to cover them with his wings.
Children of Christ, rejoice!

VIII.

Jesu, nimm dich deiner Glieder
ferner in Genaden an;
schenke, was man bitten kann,
zu erquikken deine Brüder:
gib der ganzen Christenschar
Frieden und ein selges Jahr!
Freude, Freude über Freude!
Christus wehret allem Leide.
Wonne, Wonne über Wonne!
Er ist die Genadensonne.

Jesus, take care of your members
for the future in your mercy;
grant what can be asked for
to give life to your brothers:
give the Christian flock
peace and a blessed year!
Joy, joy upon joy!
Christ protects from all suffering.
Delight, delight upon delight!
He is the sun of mercy.

Hodie Christus natus est (Poulenc)

Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt Angeli,
laetantur archangeli:
hodie exsultant justi dicentes:
Gloria in excelsis Deo, alleluia.

Today Christ is born:
today the Saviour hais appeared:
today on earth the angels sing,
the archangels rejoice:
today the righteous rejoice, saying:
Glory to God in the highest, alleluia.

Bogoróditse Djévo, ráduisya,
Blagodátnaya Maríye, Gospód s Tobóyu.
Blagoslovjena Ty v zhenákh,
i blagoslovjén Plod chréva Tvoyegó,
yáko Spása rodilá yesí dush náshikh.

Rejoice, O virgin mother of God,
Mary full of grace, the Lord is with thee:
blessed art thou among women,
and blessed is the fruit of thy womb,
for thou hast borne the savior of our souls.

Mid-Winter Waking

(Lauridsen)

Stirring suddenly from long hibernation
I knew myself once more a poet
Gguarded by timeless principalities
Against the worm of death, this hillside haunting;
And presently dared open both my eyes.

O gracious, lofty, shone against from under,
Back-of-the-mind-far clouds like towers;
And you, sudden warm airs that blow
Before the expected season of new blossom,
While sheep still gnaw at roots and lambless go-

Be witness that on waking, this mid-winter,
I found her hand in mine laid closely
Who shall watch out the Spring with me.
We stared in silence all around us
But found no winter anywhere to see.

(Robert Graves)

Siepe, che gli orti vaghi

(Hawley)

Siepe, che gli orti vaghi
E me da me dividi,
Si bella rosa In te giammai non vidi
Com' è la donna mia-
Bella, amorosa e pia;
E mentr'io stendo sovra te la mano
La mi stringe pian, piano.
(Torquato Tasso)

O hedge, which the lovely orchards
And me from myself divide,
I've never seen so beautiful a rose in you
As my lady is-
Beautiful, loving, and holy;
And while I extend over you my hand
She presses it soft, softly.

Lux Aurumque
(Whitacre)

Lux,
Calida gravisque pura velut aurum
Et canunt angeli molliter
Modo natum.
(latin version by Charles Anthony Silvestri)

Light,
Warm and heavy as pure gold
And the angels sing softly
To the new-born baby.
(Edward Esch)

Wade in the Water **(arr. Hogan)**

Wade in the water,
wade in the water children
Wade in the water,
God's gonna trouble the water.

See that host all dressed in white,
(God's gonna trouble the water)
The leader looks like an Israelite.
(God's gonna trouble the water)

Wade in the water…

See that band all dressed in red,
(God's gonna trouble the water)
Well it looks like the band that Moses led.
(God's gonna trouble the water)

Wade in the water…

Thou Shalt Know Him **(Sirett)**

Thou shalt know him when he comes,
Not by any din of drums,
Nor his manners, nor his airs,
Nor by anything he wears.
Thou shalt know him when he comes,
Not by his crown or by his gown,
But his coming known shall be,
By the holy harmony
Which his coming makes in thee.
Thou shalt know him when he comes.
Amen.

The University of Alberta Graduate Recital Choir
Jordan Van Biert, Conductor

Soprano
Irene Bosma
Jessica Fontaine
Apryl Hewlett
Jill Hoogewoonink
Christine Jones*
Amanda Koenig
Kyra Noster
Kathleen Shippit

Alto
Caitlin Alton
Catherine Benavides
Ruth Brodersen
Tracy Cantin
Siu Ling Chiu
Lana Cuthbertson
Lindsay Elford
Amy Gartner
Tamara Guillaume
Olwyn Supeene

Tenor
Michael Buttrey
Alex Eddington
Iain Gillis
Doug Laver
Caleb Nelson
CD Saint
Peter Uitvlugt

Bass
Matt Blimke
Kyle Carter
Marvin Dueck
Brendan Lord
Adam Robertson
John Scott
Chris Vander Hoek
Anthony Wynne

*principal rehearsal accompanist

Piano
Jeremy Spurgeon

Bach Players
Violin I
Alissa Cheung
Ken Heise
Ryan Herbold*
Yoko Ito
Amy Kao

Violin II
Martine den Bok*
Deborah Chang
Janet Cheung
Miriam Herbold

Viola
Leanne Damann*
Robin Leicht
Charlene Vandenborn

Cello
Anthony Bacon
Caitlin Smith*

Bass
Mark Radosh

Horn
Jen Reimer
Olwyn Supeene*

Oboe
Matt Jaffray
Alyssa Miller*

Organ
Robert Zylstra

*denotes principal player



Department of Music
University of Alberta

Concert Choir



Debra Cairns, Conductor
John Scott, Assistant Conductor
Jonathan Hamill, piano

Friday, December 1, 2006 at 8:00 pm



Arts Building
University of Alberta

Program

Songs of the Spirit

Hospodi Pomilui — Grigory Fyodorovich Lvovsky (1830-1894)

Tantum ergo — Joseph-Marie Déodat de Séverac (1872-1921)

Os Justi — Anton Bruckner (1824-1896)

Ave Maris Stella — Johan-Magnus Sjöberg (b.1953)

Psalm 120 (from *Six Latin Hymns*) — Otto Olsson (1879 -1964)

Songs of Scandinavian Lands

Tre Körvisor — Wilhelm Stenhammar (1871-1927)

- September
- I Seraillets Have
- Havde jeg, o havde je en Dattersøn, o ja!

Sofðu, unga ástin mín — arr Jón Ásgeirsson (b. 1921)

Afmorsvísa — Snorri Sigfús Birgisson (b. 1954)

Jag Blåste I Min Pipa — arr Anders Nyberg (b.1955)

Sarah Toane, soprano

Pseudo-yoik — Jaakko Mäntyjärvi (b.1963)

Intermission

Songs of the Evening

Abendlied — Joseph Gabriel Rheinberger (1839-1901)

Gute Nacht — Robert Schumann (1810-1856)

Songs of the Season from around the World

The Huron Carol (Canada) — arr Allan Bevan (b. 1951)

Lulajże, Jezuniu (Poland) — arr Paul Brandvik (b. 1937)

Victoria McGuinness, soprano 1
Alex Malayko, soprano 2

Noél Ayisyen (Haiti) — Emile Desamours (b. 1941)

Carols of the Season

Coventry Carol — arr Martin Shaw (1875-1958)

Hark! The Herald Angels Sing — Felix Mendelssohn (1809-1847)

Ding Dong! Merrily on High — arr Charles Wood (1866-1926)

Texts and Translations

Hospodi Pomilui

Hospodi Pomilui.	Lord, have mercy.

Tantum ergo

Tantum ergo sacramentum	So great a sacrament
Veneremur cernui:	let us therefore revere
Et antiquum documentum	And let the old covenant
Novo cedat ritui:	give way to the new rite.
Praestet fides supplementum	May faith grant assistance
Sensuum defectui.	to the deficiency of our senses.
Genitori, genitoque	To the Begetter and the Begotten
Laus et iubilatio,	let there be jubilant praise,
Salus, honor virtus quoque	salvation, honor, power
Sit et benedictio:	and also blessing.
Procedenti ab utroque	To Him that proceeds from either
Compar sit laudatio.	let there be equal praise.

Os Justi

Os justi meditabitur sapientiam,	The mouth of the righteous utters wisdom,
et lingua ejus loquetur judicium.	and his tongue speaks what is just.
Lex Dei ejus in corde ipsius:	The law of his God is in his heart;
et non supplantabuntur gressus ejus.	and his feet do not falter. Alleluia.
Alleluia.	

Ave Maris Stella

Ave, Maris stella,	Hail, star of the sea,
Déi mater alma,	fostering mother of God,
Atque semper Virgo	and ever-virgin,
Félix caeli porta. Amen.	happy gate of Heaven. Amen.

Psalm 120

Ad Dominum cum tribularer clamavi	When I was troubled I called out to the
et exaudivit me.	Lord and He heard me.
Domine libera animam meam	O Lord, deliver my soul from deceitful
a labiis iniquis	lips and from tongues that lie.
et a lingua dolosa.	What shall he give you,
Quid detur tibi,	or what shall he mete out to you,
aut quid apponatur tibi	with your lying tongue?
ad linguam dolosam?	The sharp arrows of a warrior,
Sagittæ potentis acutæ	with red-hot coals that will consume
cum carbonibus de solatoriis.	you.
Heu mihi, quia incolatus meus	Woe to me because my lonely sojourn
prolongatus est:	has been lengthened:
habitavi cum habitantibus Cedar;	for I dwelt with the people of Cedar;
multum incola fuit anima mea.	and my soul was as a lonely pilgrim.
Cum his, qui oderunt pacem,	With those who hated peace,
eram pacificus:	I was a peacemaker:
cum loquebar illis impugnabant me	when I spoke to them they attacked
gratis.	me without reason.

Tre Körvisor

September

Alle de voksende Skygger
har vævet sig sammen til en,
ensom paa Himmelen lyser
en Stjerne saa straalende ren,
Skyerne have saa tunge Drømme,
Blomsternes Øjne I Duggraad
svømme,
underligt Aftenvinden suser i Linden.

All the growing shadows
have been woven into one,
alone up in the skies a lonely star is
shining so brilliant and clean.
The clouds are dreaming heavily,
the flowers' eyes are swimming in
dew-tears, and the evening wind
rustles mysteriously in the lime trees.

I Seraillets Have

Rosen sænker sit Hoved,
tungt af Dug og Duft,
og Pinjerne svaje saa tyst og mat
i lumre Luft.
Kilderne vælte det tunge
Sølv i døsig Ro,
Minareterne pege mod
Himlen op i Tyrketro,
og Halvmaanen driver
saa jævnt afsted
over det jævne Blaa
og den kysser Rosers
og Liljers Flok,
alle de Blomster smaa
i Seraillets Have.

The rose is sinking its head
heavy with dew and fragrance
and the pines are waving so silent
and faint in the sultry air.
The brooks roll their heavy iron
in complete tranquility,
Minarets point at Heaven
in the Turkish faith,
and the half moon
slowly drifts away
over the evening-blue
and kisses the gardens of roses
and lilies,
all those little flowers
in Seraglio's Garden.

Havde jeg, o havde jeg

Havde jeg, o havde jeg
en Dattersøn, o ja!
og en Kiste med mange Penge,
saa havde jeg vel ogsaa
havt en Datter, o ja,
og Hus og Hjem og Marker og Enge.
Tra la la ...
Havde jeg, o havde jeg
en Datterlil, o ja!
og Hus og Hjem og Marker og Enge,
saa havde jeg vel ogsaa
havt en Kærest, o ja!
med Kister med mange Penge.
Tra la la ... o havde jeg en Dattersøn!

If I had, oh if I had
a little grandson! Yes!
And a box filled with money,
then I would have had
a daughter, oh yes,
and a home, and fields and meadows.
Tra la la ...
If I had, oh if I had
a little daughter, yes!
And a home, and fields and meadows,
then I would have also had
a fiancée, oh yes!
With boxes full of money.
Tra la la ... and I'd have a grandson.

Sofðu, unga ástin mín

Sofðu, unga ástin mín,
úti regnið grætur.
Mamma geymir gullin þín
gamla leggi' og völuskrín.
Við skulum ekki vaka' um
dimmar nætur.

Sleep my little darling
Outside the rain is weeping
Mother safeguards your precious things
Olden legs [bone legs of sheep used as toys]
and wondrous chests
We should not stay up late when nights run dark and deep.

það er margt,
sem myrkrið veit
minn er hugur þungur.
Oft eg svartan sandinn leit
sviða grænan engireit.
jöklinum hljóða
dauðadjúpar sprungur.

The night keeps many secrets;
My empty heart feels heavy.
Often I behold the black sand dunes
Crouching on the green grass commons.
Windy wails echo through deep and deadly glacial gorges.

Sofðu lengi, sofðu rótt
seint mun bezt að vakna.
Mæðan kenna mun þér fljótt,
meðan hallar degiskjótt,
mennirnir elska,
missa, gráta' og sakna.

Sleep eternal, sleep soundly.
Late shall you awaken.
Fatigue shall swiftly show you,
As the day falls short,
That mankind will always love, lose, grief and miss.

Afmorsvísa

Enn nærist elskan sanna,
enn kærleiks funinn brennur,
enn blossar ástar tinna,
enn kviknar glóð of henni,

Still true love is nourished,
Still burns the passion's fire,
Still sparks the flint of desire,
Igniting the flame of love.

enn giftist ungur svanni,
enn saman hugir renna,
enn gefast meyjar mönnum,
menn hallast enn til kvenna.

Still young lads get married,
Still two spirits join,
Still young lads get married,
Still two spirits join.

Enn nærist elskan sanna,
enn kærleiks funinn brennur,
enn blossar ástar tinna,
enn kviknar glóð af henni.

Still maidens marry men,
Men still lean to women,
Still maidens marry men,
Men still lean to women

Jag Blåste I Min Pipa

Jag blåste i min pipa
då kom en liten duva fram.
Hon hette Rännar Stina
jag tog na I min famn.
La da di da-di-da-di…

Sen gångar jag till skogen
med bössan och pistolen
att skjuta unga duvor
och sällan nyttja krut.
La-di damm…

I was playing a flute
and a dove came out.
Her name was Rännar Stina
and I embraced her.

Then I went to the forest
with my pistol
to hunt doves
without using any gun powder.

Pseudo-yoik

The text exists merely to give form to the music and is meaningless, although the laws of probability dictate that there must exist an obscure South American Indian language in which it makes perfectly good sense. Quoted from the composer [http://www.englishcentre.fi/mpoy/jm_py.htm]

Abendlied

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Bide with us,
for evening shadows darken,
and the day will soon be over.

Gute Nacht

Die gute Nacht,
die ich dir sage,
Freund, hörest du!
Ein Engel, der die Botschaft trage
Geht ab und zu.
Er bringt sie dir und hat mir wieder
den Gruß gebracht:
Dir sagen auch des Freundes Lieder
jetzt gute Nacht.

The good night wish,
with which I greet you,
Friend, may you hear!
An angel, who conveys the greeting,
Goes here and there.
He is bringing to you and back to me
This wish:
Your friend's song now says,
I bid good night.

The Huron Carol

'Twas in the moon of wintertime
when all the birds had fled
That mighty Gitchi Manitou
sent angel choirs instead;
Before their light the stars grew dim
and wondering hunters heard the hymn,
Jesus your King is born, Jesus is born,
in excelsis gloria.

Within a lodge of broken bark
the tender babe was found;
A ragged robe of rabbit skin
enwrapped his beauty round
But as the hunter braves drew nigh
the angel song rang loud and high
Jesus your King is born, Jesus is born,
in excelsis gloria.

The earliest moon of wintertime
is not so round and fair
As was the ring of glory
on the helpless infant there.
The chiefs from far before him knelt
with gifts of fox and beaver pelt.
Jesus your King is born, Jesus is born,
in excelsis gloria.

O children of the forest free,
O sons of Manitou
The holy Child of earth and heaven
is born today for you.
Come kneel before the radiant boy
who brings you beauty peace and joy.
Jesus your King is born, Jesus is born,
in excelsis gloria.

Words: Jean de Brebeuf, ca. 1643; trans by Jesse Edgar Middleton, 1926
Music: French Canadian melody (tune name: Jesous Ahatonhia)

Lulajże, Jezuniu

Lulajże, Jezuniu,
moja perełko
Lulajże, Jezuniu,
me piescidełko

Lulajże, Jezuniu,
Lulajże lulaj
A tygo matuchno
wpłaczu utulaj.

Zamknijże, znużone
płaczem powieczki
Utulże zemdlone
łkaniem usteczki

Lulajże, Jezuniu,
Lulajże lulaj
A tygo matuchno
wpłaczu utulaj.

Hush, sweet Jesus,
Angels surround you;
Hush, sweet Jesus,
Shepherds have found you.

Hush, sweet Jesus,
hush my child,
Mother will lull you asleep,
Hush now your crying.

Gently close your eyes,
Blest infant holy,
Peacefully blooms the Rose
in a manger lowly.

Hush, sweet Jesus,
hush my child,
Mother will lull you asleep,
Hush now your crying.

Noél Ayisyen

Sé té nan Betléèm
Yon ti kwen nan Judé,
Mari té f'on gason
A minui n'on étab.
Sé té pitit Bon Dyé,
É sé té wa dè wa.
Dépi'm tou piti kon sa
Mwen konn istwa sa.

Té genyen twa wa maj
Ki swiv yon gwo zétwal,
Kado yon nan men yo
Pou yo vin' adore'l.
É yo té byen sézi
Lè yo wè ti Jézi
Kouché nan mitan yon bèf
Avèk yon bourik.

A la koté ou tandé, mézanmi wo!
Noèl sé yon istwa ki byen étranj!
Jézi, pitit Bon Dyé, wa dè wa,
Ki pa genyen bèso,
Li kouché sou pay pami zannimo…
O! O!

Noèl, Noèl, Noèl, viv Noèl!

It was in Bethlehem
A little corner of Judea,
That Mary had a baby boy
At midnight in a stable.
He was the Son of God
And he was the King of Kings.
Since I was a little child
I've known this story.

There were three wise kings
Who followed a great star
With gifts in the hands
To come worship the child.
And they were amazed
When they saw little Jesus
Lying between a cow
And a donkey.

Hear that, my friends!
Noel is a strange story indeed!
Jesus, Son of God, King of Kings,
Doesn't even have a cradle.
He sleeps on the straw among
animals…Oh my!

Noél Ayisyen (cont'd)

Yo rélé'l admirab,
Konséyé, Dyé puisan,
Sé Pè étènèl tou
É li sé prins la pè.
Ni bèjé, ni wa maj
Adoré'l a jénou.
Yo ba li kado
Sélon sa yo té genyen.

They called him Wonderful,
Counselor, mighty God;
The Everlasting Father, too;
And he was the Prince of Peace.
Both shepherds and wise men
Bowed down to worship him.
They gave him gifts
According to what they had.

Lè sa si nou té la
(tan-man-nam),
Fok nou ta fè yon jès
(tan-man-nam),
Nou ta ofri mizik
(ba-dap-pi)
An bon jan ayisyen (tchi-ki-tchi).
Nou tap poté tanbou,
Manniboula, banbou, tcha-tcha,
Ak bèl kout bandjo
Nou ta chamé ti Jézi

Back then, if we'd been there
(ta-ma-na),
We'd have done something fitting
(ta-ma-na),
We'd have offered him music
(ba-dap-peem)
Of the best Haitian kind
(chee-kee-chee)
We'd have brought drums,
Manniboulas, vaccins, maracas;
With fine banjo strums
We'd have charmed little Jesus.

Jézi, Jézi, ti Jézi nou,
A la renmen, nou renmen wou.
Ou poté la pè pou tout moun,
É wou vin' établi la gras.

Jesus, Jesus, our little Jesus,
We love you greatly.
You bring peace to all people
And you offer us grace.

Noèl, Noèl, Noèl, viv Noèl!

Noel, Noel, Noel, long live Noel!

Hark! The Herald Angels Sing

1.
Hark! the herald angels sing,
"Glory to the new born King,
peace on earth, and mercy mild,
God and sinners reconciled!"
Joyful, all ye nations rise,
join the triumph of the skies;
with th' angelic host proclaim,
"Christ is born in Bethlehem!"
Hark! the herald angels sing,
"Glory to the new born King!"

2.
Christ, by highest heaven adored;
Christ, the everlasting Lord;
late in time behold him come,
offspring of a virgin's womb.
Veiled in flesh the Godhead see;
hail th' incarnate Deity,
pleased as man with man to dwell,
Jesus, our Emmanuel.
Hark! the herald angels sing,
"Glory to the new born King!"

3.
Hail the heaven-born Prince of Peace!
Hail the Sun of Righteousness!
Light and life to all he brings,
risen with healing in his wings.
Mild he lays his glory by,
born that man no more may die,
born to raise the sons of earth,
born to give us second birth.
Hark! the herald angels sing,
"Glory to the new born King!"

The University of Alberta Concert Choir, 2006-2007
Debra Cairns, Conductor
John Scott, Assistant Conductor
Jonathan Hamill, Accompanist

Soprano
Jennifer Black (I)
Tracy Cantin (II)
Megan Chartrand (I)
Janeil Funk (I)
Danielle Germain (II)
Apryl Hewlett (I)
Katherine Jackson (II)
Jaime Johansson (II)
Erica Knutson (II)
Lynette Krebs (II)
Ashton Low (I)
Alex Malayko (II)
Jacinta Manna (II)
Victoria McGuinness (I)
Kyra Noster (I)
Emilijana Plancak (I)
Eve Richardson (I)
Michelle Schamehorn (I)
Sarah Toane (I)
Rae Veillard (II)

Alto
Sophia Barry (I)
Catherine Benavides (II)
Lisa Brownie (II)
Lana Cuthbertson (I)
Rosy Ge (I)
Erin Guminy (I)
Cathy Hoang (II)
Amber Hudson (I)
Marilyn Huston (II)
Shalee Konojacki (I)
Krista Lessard (II)
Alison Luff (I)
Vivian C. Mendoza (II)
Haram Park (I)
Julie Sackey (II)
Tania Semenjuk (I)
Sima Shamsi (I)
Erica Sorenson (I)
Christina Thirnbeck (I)
Karen Witten (I)
Kendra Hau Yan Wong (I)
Wailok Eunice Wong (I)
Candice Yip (I)

Tenor
Jonathan Hamill (II)
Nathan Forsyth (I)
Rover Lai (I)
Ryan Payne (I)
John Scott (I/II)
Steve Soderling (II)
Ben Taylor (II)

Bass
Ian Bonyun (I)
Stephen Brown (I)
Tim Cebuliak (II)
Kelvin Chu II)
Adam Ferland (I)
Taylor Hodgkinson (I)
Kurt Illerbrun (II)
Peter Leoni (I)
Yu-Ting Lin (I)
Ross McDonald (II)
Tyson Oatway (II)
Cam Powell (I)
Carson Powell (II)
Eric Schubert (II)
David Seida (II)
Brady Sherard (II)
Dadi Sverrisson (I)
Cody Willetts (I)
Wayne Zuo (II)

Honorary Member
Kim Vandament

Executive
President: Sima Shamsi
Vice President: Jonathan Hamill
Treasurer: Lana Cuthbertson
Secretary: Ross McDonald



Happnin' The U of A Jazz Choir

John McMillan, Director

Saturday, December 2, 2006
at 7:00 pm

Paramount on Jasper
10233 Jasper Avenue
Edmonton



Program



DEPARTMENT OF
MUSIC

Program

Anthropology (Rhythm Section Only)	Charilie Parker
In Your Eyes	Peter Gabriel arr John McMillan
Santa Baby (Solo song)	Javits/Springer/Springer
Baby I Love You (Solo song)	Billy Wunarto
They Can't Take that Away From Me (Solo song)	George Gershwin
I Only Have Eyes For You (Solo song)	Warren/Dubin
My One and Only Love (Solo song)	Mellin/Wood
I Can See Clearly (Choir)	Nash arr John McMillan

Intermission

Stolen Moments (Band Only)	Oliver Nelson
Black Orpheus (Band Only)	Luiz Bonfa
Short People (Choir)	Randy Newman arr John McMillan
God Only Knows (Choir)	Brian Wilson arr Tomas Bergquist
Two For the Road (Choir)	Henry Mancini; arr John McMillan
Sing Sing Sing (Choir)	Louis Prima arr Darmon Meader/Peter Eldridge
Have Yourself a Merry Little Christmas (Choir)	Martin/Blane arr John McMillan

Happnin' **The U of A Jazz Choir, 2006-2007**
John McMillan, Director

Vocalists
Billy Wunarto
Celeste Quan
Courtney Cregan
Ellison Richmond
Ian Trace
Jaclyn Podnuzny
Julia Lisztwan
Keesa Elicksen
Kyla Fisher
Kyle Maskewich
Rebeka Tekle
Stephanie Chai

Rhythm Section
Nicholas Tam – Piano
Rob Joseph – Bass
Jared Farney – Drums

Acknowledgement
Happnin' would like to thank City Centre Church for offering this venue for tonight's concert. Special thanks to Julie Manolescu who has been our contact and has helped us organize this concert. Also, we would like to thank Dr Leonard Ratzlaff and the University of Alberta Department of Music for their continued support, and Russ Baker, our recording engineer.

Happnin' would like to invite everybody to join us for a reception in the lobby following the concert.

For more information about the choir and upcoming events, please visit www.ualberta.ca/~happnin

Upcoming Events:

December
3 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
H.R.H. The Duke of Cambridge:
Malcolm Arnold
Moorside Suite: Gustav Holst,
arr. Gordon Jacob
Resurgam: Eric Ball,
arr. Geoffrey Brand
Fugue a la Gigue: J S Bach,
arr. Gustav Holst
Colonial Song: Percy Grainger
Pineapple Poll: Arthur Sullivan,
arr. Mackerras/Duthoit
Admission: $10/stud/sen, $15/adult

3 Sunday, 3:00 pm & 7:30 pm
University of Alberta Madrigal Singers
with Alberta Baroque Ensemble
Leonard Ratzlaff, Conductor
Paul Grindlay, bass
Russell Whitehead, trumpet
Christmas Concert
Suite for Tumpet in D Major: Handel
Das Neugeborne Kindelein:
Buxtehude
Magnificat: Leo
Christmas Arias: Bach
Robertson Wesley United Church
10209-103 Street)
For ticket information, call 467-6531

4 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

4 Monday, 7:30 pm
Faculty Recital
Bianca Baciu, piano
with Murray Vaasjo, violin
Ian Woodman, cello
Theme and Variations in F Major,
Op 73 for Piano, Violin and Cello:
Anton Arensky
Sonata in G Minor for Cello and
Piano, Op 19: Serghei Rachmaninoff
Trio in E Minor for Violin, Cello
and Piano, Op 67, No 2:
Dmitri Shostakovich
Studio 27, Fine Arts Building 2-7
Admission: $15/stud/sen, $20/adult

4 Monday, 7:30 pm
Grant MacEwan College/University of
Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors
John L Haar Theatre
Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

5 Tuesday, 8:00 pm
University Symphony Orchestra
Michael Massey, Conductor
"Mahlerfest"
Music of Gustav Mahler
Des Knaben Wunderhorn
Symphony No 4 in G Major
Admission: $10/stud/sen, $15/adult

6 Wednesday, 4:00 pm
Composers Concert
Featuring recent works by
U of A Student Composers
(Music 259)
Studio 27, Fine Arts Building
Free admission

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

DEPARTMENT OF
MUSIC

Concert Band

Wendy J Grasdahl, Conductor

Sunday, December 3, 2006 at 3:00 pm



Arts Building
University of Alberta

Concert Band 2006 – 2007
Wendy J Grasdahl, Conductor

Programme

H.R.H. The Duke of Cambridge, Op.60 (1957) — Malcolm Arnold (1921 – 2006)

Moorside Suite (1928) — Gustav Holst (1874 – 1934) arr. Gordon Jacob
1. Scherzo
2. Nocturne
3. March

Resurgam " I Shall Rise Again " (1950) — Eric Ball (1903 – 1989) arr. Geoffrey Brand

Intermission

Fugue a la Gigue, BWV 557 — J.S. Bach (1685 – 1750) arr. Gustav Holst

Angela Schroeder, conductor

Colonial Song (1928) — Percy Grainger (1882 – 1961)

Pineapple Poll (1952) — Arthur Sullivan (1842 -1900) arr. MacKerras/Duthoit
1. Opening Number
2. Jasper's Dance
3. Poll's Dance
4. Finale

Programme Notes

Sir Malcolm Arnold CBE (1921-2006) He was educated in various schools until he was thirteen; then for the next four years he studied privately. In 1938 he won a scholarship to the Royal College of Music in London, where he majored in composition under the guidance of the accomplished composer and orchestrator, Gordon Jacob. Meanwhile, he took trumpet lessons from Ernest Hall, solo trumpeter of the BBC Symphony Orchestra. Arnold's work at the Royal College of Music in London earned him the Cobbett Composition Prize in 1941. That same year, he began his career as a professional musician, joining the London Philharmonic Orchestra as third trumpeter. Within a year he graduated to the first chair in the trumpet section. He was called to military service in 1944, but received a medical discharge the following year, becoming second trumpeter and remaining there until 1948. Since that time he devoted his talents principally to composing, and also to conducting.

Arnold's music covers an exceptionally broad field. In addition to four symphonies, a sinfonietta, and a serenade for orchestra, Arnold has to his credit such well known works as *English Dances, Scottish Dances, Tam O'Shanter* and *Beckus the Dandipraft* Overtures, *Grand, Grand Overture* (for 3 vacuum cleaners, 1 floor polisher, 4 rifles, and full orchestra) from the Hoffnung Music Festival, and he wrote for the Royal Ballet's *Homage to the Queen.* He has composed concerti for flute, oboe, clarinet, horn, organ, harmonica and piano solo or duet, also a serenade for guitar and strings, plus a quantity of music for wind instruments, chamber music for both winds and strings, choral music and piano pieces.

He was exceptionally active as a film composer. Included among his works in this medium are *Suddenly Last Summer, Hobson's Choice, 1984, The Inn of the Sixth Happiness* and the immensely popular *Bridge on the River Kwai.* Sir Malcolm Arnold died on September 23, 2006.

H.R.H. The Duke of Cambridge March (1957) This stirring march was composed for the centennial of the Royal Military School of Music in 1957 when the Duke of Cambridge (at that time) was Commander-in-Chief of the British Army. The specific dedication on the score reads "To Lt.Col. David McBain". The cantabile melody of the middle section provides contrast to the richly scored opening and grand finale, a contrast between the band sounds of the 19th and 20th centuries.

Gustav Holst (1874-1934) was born at 4 Clarence Road, Cheltenham on 21 September 1874. Although chiefly remembered today as the composer of 'The Planets', he was a prolific composer who wrote in practically every classical genre from solo-song and chamber pieces to massively scored orchestral works and opera. His compositions are intensely original and individual; he was inspired by sources as diverse as Sanskrit and English folk-song and he had an innate understanding of the

descriptive qualities of orchestral instruments and the human voice. After studying at the Royal College of Music, (where he and Vaughan Williams became life-long friends), he worked for the Carl Rosa Opera Company and the Scottish Orchestra playing the trombone, before settling down to a busy life of teaching and composing. He became music teacher at Dulwich Girls' School (1903-20), director of music at St Paul's Girls' School, Hammersmith (1905-34), music director at Morley College (1907-24) and in 1919 professor of music at University College, Reading. A friend of William Morris in his youth, Holst believed passionately in the community spirit of music and that music should be accessible to everyone.

The Moorside Suite (1928) In 1927 Holst was commissioned to write a competition piece for the BBC and the National Brass Band Festival Committee. The result was *The Moorside Suite*. The suite has three movements, and upon a first listen, one hears a noticeable sophistication that was lacking in the military suites. The first movement seems almost reserved in its impact. The rhythm darts about, but the movement does not approach a harmonic climax. The second movement, the "Nocturne," is written beautifully with its descending thirds and sixths. It is a warmth that Holst was just beginning to discover, perhaps only matched by "Love on thy heart," from the *Seven Partsongs* for female choir, or the *Lyric Movement*. He also arranged this movement for strings, and there is a great recording conducted by his daughter, Imogen Holst, on Lyrita. The last movement is reminiscent of the "Marching Song" from *Two Songs without Words*. Composer Gordon Jacob arranged the *Moorside Suite* for strings in 1952 and later made another arrangement of the piece for military band under the title *Moorside March* (the third movement) in 1960. And in 1970 he arranged the *Scherzo* and *Nocturne* (the first and second movements) for military band thus completing the suite in an arrangement for military band

Eric Ball (1903-1989) Eric Ball was a highly respected arranger, conductor and composer for over 50 years. Finding a brass band library or CD collection anywhere in the world which does not include his music is almost inconceivable; his influence on younger conductors and composers, within both Salvation Army and secular ranks, is still considerable. Both of his parents were salvationists who encouraged their son's interest in music from an early age. He played trombone in a Salvation Army young people's band. At age 18 he joined the music editorial department of the Salvation Army and was soon editing, arranging and composing a variety of vocal and instrumental music. In 1927, Ball became an officer in the organization and helped organize the Salvationist Publishing and Supplies Band. He conducted that prestigious group from 1927 to 1939. In 1942 he directed the International Staff Band for a short time but then left the group to tour as a pianist with an ensemble which entertained many of the World War II troops in Europe. Although he did not return to his position with the Salvation Army after the war, Ball credits the Army for much of his own dedication and success as a professional musician – and he was highly esteemed in turn.

Resurgam, (a tone poem) (1928)
The word resurgam comes from the Latin word resurgo, meaning "to rise again, to appear again, to lift oneself". Resurgam means "I shall rise again", the most intimate and personal form of the word. This piece written by "brass banding's mystic" (born on All Hallows Eve) is a true riddle wrapped in a mystery inside an enigma.
Several things point to this conundrum. Ball, a former Salvation Army Officer, elected to use text from the ancient apocryphal book of The Wisdom of Solomon, rather than the more accepted Scriptures. Is the choice of text tied to his bitterness over being pressured to resign his Army commission? If not, why did he select so pointed a text from "secret" and sometimes doubted scriptures? Little is known about the creation of the piece. The composer stated that he did not remember doing it at all. However, the piece didn't magically appear on paper. Clearly much thought went into the writing, the inclusion of quoted tunes or motifs, even the selection of an obscure Latin title. The opening notes also fit the first phrase of the selected text from the Apocrypha if the word "but" is omitted.

"But the souls of the righteous are in the hands of God,
And no torment can reach them.
In the eyes of foolish people they seemed to die,
And their decease was thought an affliction,
And their departure from us their ruin,
But they are at peace".

Resurgam was not available to Salvation Army bands until January, 1967 almost twenty years after it was written. The great British composer/conductor, Elgar Howarth, states: "The spirituality of *Resurgam* as much as its superb scoring has made it the most performed and best loved piece in the band repertoire".

J.S. Bach (1685-1750) is the most famous member of the musical Bach family. During his liftime, he became renowned mainly for his virtuosity in organ performance. He was not as respected as a composer, with his works being critcized as old-fashioned. His compostitions were rediscovered in the mid-19th century, and were then recongnized as masterpieces of polyphony. He had a special genius for keyboard compositions, the most famous including the *Goldberg Variations, A Musical Offering, and The Art of the Fugue.* His compositional output was not limited to the keyboard but also included both sacred and secular vocal music as well as chamber music and orchestral works.

Bach's Fugue à la Gigue was composed in 1928 as part of a commission from the BBC Wireless Military Band. Holst was asked to write a 12-15 minute work for the ensemble, but at the time was too busy to undertake such a project. He agreed to

postpone the project (which would become the masterwork *Hammersmith)* and asked if he could write a "warm-up" piece based on an organ fugue of Johann Sebastian Bach. He chose to use the *Fugue in G major (BWV 577)*, from Book Three of the *Organ Works: Bachgesellschaft.* Holst spoke of the work in an interview:

> When I was studying organ some forty years or more ago, it struck me that of all Bach's organ works, just one, this fugue, seemed ineffective on the instrument for which it was composed...I made no attempt to orchestrate it at the time, but when the British Broadcasting Company requested me to write a large work for their military band, I decided to get my hand in – not having written for band for several years – by scoring the *Fugue à la Gigue* before attacking my own work, which was to be the Prelude and Scherzo *Hammersmith*...My publishers, rightfully fearing the opportunities for military band performance of the fugue would be small, insisted on issuing it in an orchestral arrangement, where of course it is likely to have many more performances. I still feel, however, that the band version is far richer and more effective.

The work, in its original version for wind band, was broadcast on July 22nd, 1928, and became an immediate hit, receiving a "record post" from listeners. The work has remained an important and successful work in the repertoire for wind band.

Percy Aldridge Grainger (1882-1961) first studied piano with his mother, a professional teacher; later, with Louis Pabst in Melborne. At the age of ten he gave a series of recitals which financed his study in Germany. In 1900 he first started his career as concert pianist, with sensational successes is such widely separated places as London, Australia, and South Africa. In 1906 his playing so impressed Edvard Grieg that the later invited him to his home in Norway. They spent the summer of 1907 preparing for the premiere of the Grieg Concerto, due to be conducted by the composer later that year in Leeds, England. Grieg died before the performance, but Grainger's rendition established him as one of the concerto's great interpreters. He came to America in 1915, winning acclaim for his playing. At the outbreak of World War I he enlisted as an Army bandsman (as an oboist) soon being promoted to the Army Music School. He became a US citizen in 1919, and again made many world-wide tours. For many years he was professor and head of the music department at New York University.

Grainger had no formal training in composition. Of himself he said,"I regard the study of native music and close association with folk-singers (peasants, sailors, etc.) as the most fruitful influence in my creative career." This folk quality of his music, along with the brilliance as characteristic of his composition as of his playing, plus

an innate harmonic gift give him a high place among 20th century composers.

Colonial Song (1962) Grainger used no traditional tunes in this piece which was written for and about the people in his native Australia. He expressed the wish to "voice a certain kind of emotion that seems to me not untypical of native-born colonials in general." Concerning colonials he wrote the following:
"Perhaps it is not unnatural that people living more or less alone in vast virgin countries and struggling against natural and climatic hardships (rather than against the more actively and dramatically exciting counter-wills of their fellow men, as in more thickly populated lands) should run largely to that patiently yearning, inactive sentimental wistfulness that we find so touchingly expressed in much American art: for instance in Mark Twain's *Huckleberry Finn,* and in Stephen Foster's songs. I have also noticed curious, almost Italian-like, musical tendencies in brass band performances and ways of singing in Australia (such as a preference for richness and intensity of tone and soulful breadth of phrasing over more subtly and sensitively varied delicacies of expression) which are also reflected here."

Sir Arthur Sullivan (1842-1900) Arthur Sullivan, unbridled genius of musical theatre, was the son of a military band clarinetist who was the first professor of clarinet when the Royal Military School of Music (Kneller Hall) opened in 1857. Sullivan with his collaborator William Gilbert, wrote numerous popular musical comedies, mostly subtle satires on British political themes. Included in these operettas, which captured the admiration of all English-speaking people, were *The Gondoliers, H.M.S. Pinafore, The Mikado,* and *Pirates of Penzance.*

Suite from the Ballet Pineapple Poll (1952) The ballet *Pineapple Poll* is a spoof on the Gilbert and Sullivan operettas. The plot is based upon "the Bumboat Woman's Story" of Gilbert's *Bab Ballads,* which was later developed by Gilbert into *H.M.S. Pinafore.* The story evolves around Pineapple Poll and her colleagues who are all madly in love with the captain of the good ship H.M.S. Hot Cross Bun. In order to gain admittance to the ship they disguise themselves in sailors' clothes, a fact which is kept secret from the audience until the near end of the ballet.
According to Charles MacKerras, the British conductor who arranged this ballet, "The score is a patchwork quilt of tunes from most of the Gilbert and Sullivan operettas. Every bar of *Pineapple Poll*, even the short bridge passages, is taken from some opera or other". *Pineapple Poll* was first performed in March 1959 by the Sadler Wells Theatre Ballet.

WENDY J. GRASDAHL, B.Mus., M.Mus., d.MFA

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, B. C., and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of P.E.I.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.
Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

ANGELA SCHROEDER, B.Mus., M.Mus., d.MFA, DMA Candidate

A native of Calgary, Angela Schroeder completed undergraduate studies in Music at the University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at the University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years.

UNIVERSITY OF ALBERTA CONCERT BAND 2006 - 2007
Wendy J Grasdahl, Conductor

Piccolo
*Jennifer Kirkaldy

Flute 1
*Stephanie Stormes
*Lisa Procyk
Blaine Thompson
Caitlin Miller Fewer
Meagan Grabowski
Kelsey Hill
Rebecca Hamilton

Flute 2
Nikqueta Chojnacki
Steph Wong
Pamela Zilinski
Kayla Zaozirny
Melanie Armand
Monica Jeremy

Oboe
*Eric Wolfe-Gordon
Sarah Sims

E-flat Clarinet
Lyndsey Cohen

Clarinet 1
*Janna Trace
Nita Sankar
Steph Isaac
Collin Rattray
Tony Buchanan

Clarinet 2
Lisa Fedan
Leah Halliday
Vivian Leung
Emilia Lim
Erin Moffatt

Clarinet 3
Kate Marlow
Rebecca Akierman
Carmen Trott
Johnathan Keith
Kathleen Reynolds
Erin Shypanski
Andrew Klarinet

Bass Clarinet
Joanna Gottlob

Bassoon
Lyndsey Cohen

Alto Sax 1
*Jayson Erickson

Alto Sax 2
Danielle Smith
Christina Williamson

Tenor Sax
Mathew Harris

Baritone Sax
Michael Morimoto

Horn
*Michael Clark
Travis Flath

Kendra Jocksch
Kayleigh Cline
Jennifer Forbes
Stephanie Wichuk

Trumpet
*Allison Webb
Evan Meyer-Scott
Max Mazur
Justina Watt
Matthew Johnson
Chris McMurren
Lauren Webber
Patrick Corrigal

Trombone
*Craig Goueffic
Nelson Knutson
Brett Feland
Mike Preiksaitis
Nevin Stepan
Amanda Leaf
David Galloway
Kaoru Hino

Euphonium
*Justin Kautz
Peter Marriott
Loreley Will

Tuba
*Stuart Geers
Sara Marsh

String Bass
Mackenzie Cooper

Percussion
*Shaun Hosegood

Trevor Brooke
Tina Chia
Francis Tenorio
Cody Schellenberger
Zach Smith

Piano
Francis Tenorio

Harp
Megan Kan

*Denotes Section Leader

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6 Wednesday, 4:00 pm
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Featuring recent works by
U of A Student Composers (Music 259)
Studio 27, Fine Arts Building
Free admission

10 Sunday, 8:00 pm
Electroacoustic Music Concert
Introduction to Music Technology
(Music 245)
Studio 27, Fine Arts Building
Free admission

January

12 Friday, 8:00 pm
Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from Dowland to Britten
Admission: $15/stud/sen, $20/adult

19 Friday, 8:00 pm
Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed
between 1816 and 1822:
Sonata, Op 101
Sonata, Op 110
Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

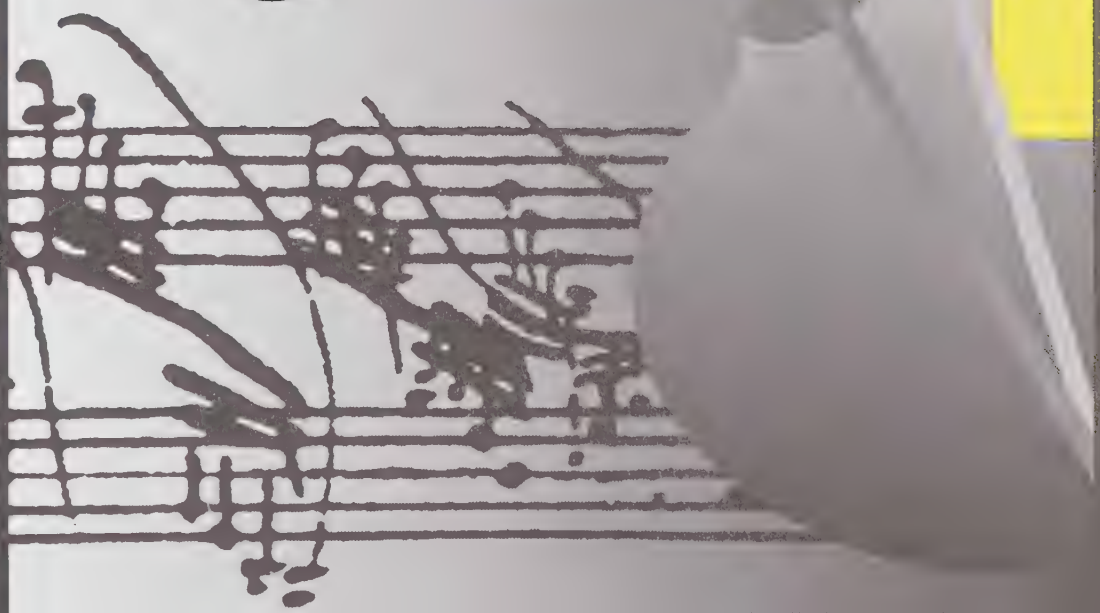
University Symphony Orchestra

"Mahlerfest"
music of Gustav Mahler
Michael Massey, Conductor



Tuesday, December 5, 2006
at 8:00 pm

Arts Building
University of Alberta



Program

"Mahlerfest"
music of
Gustav Mahler
(1860-1911)

10 songs from *Des knaben Wunderhorn* (1882-1890)

1. Rheinlegendchen — Amy Gartner
   (Rhine Legend)
2. Der Schildwache Nachtlied — Angela Sloman, Mark Tolley
   (Sentinal's Nightsong)
3. Des Antonius von Padua Fischpredigt — Gillian Scarlett
   (St. Antony's sermon to the Fishes)
4. Lied des Verfolgten im Turm — Kristel Harder, Kaleb Nelson
   (Song of the Prisoner in the Tower)
5. Lob des hohen Verstandes — Kripa Nageshwar
   (In Praise of High Intellect)
6. Verlorne Müh' — Meera Varghese
   (Labour Lost)
7. Wo die schönen Trompeten Blasen — Denise Fortney
   (The Shining Trumpets)
8. Wer hat dies Liedel erdacht? — Kimberley Denis
   (Up there on the Hill)
9. Das irdische Leben — Denise Fortney
   (Earthly Life)
10. Trost im Unglück — Constance McLaws
    (Solace in Sorrow)

INTERMISSION

Symphony No 4 in G Major (1899-1901)

1. Bedächtig. Nicht eilen
2. In gemächlicher Bewegung. Ohne Hast — Alissa Cheung, violin
3. Ruhevoll
4. Sehr behaglich - — Valerie Andriowski
   "Wir geniessen die himmlischen Freuden
   text from *Des knaben Wunderhorn*

The University Symphony Orchestra, 2006-2007
Michael Massey, Conductor

Flute
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray*
Tao Zeng

Piccolo
Lindsay Elford
Tao Zeng

Oboe
Matt Jaffray
Alyssa Miller*

English Horn
Eric Wolfe-Gordon

Clarinet
Amber Alackson
Michelle Davies*
Sam Toms

Bass Clarinet
Sam Toms

Bassoon
Lisa Hryciw*

French Horn
Leif Anderson
Rachel Erdmann
Jennifer Reimer
Olwyn Supeene*

Trumpet
Ian Burgess*
Katie Jahnsen
Chelsea Mandrusiak

Trombone
Erika Hagen

Tuba
Samantha Sobota

Timpani
Tina Chia*

Percussion
Roy Coulthard*
Stephen Stone
Court Laslop

Harp
Laura Neeland
Megan Kan

Violin
Kim Bertsch
Alexandra Campbell
Jee Won Chang
Alissa Cheung**
Misun Choi
Janet Chung
Martine denBok**
Leigh Dyrda
Daniel Gervais
Natalia Gomez-Perez
Quinn Grundy
Ken Heise
Miriam Herbold
Aaron Hryciw
Yoko Ito
Amy Kao
Courtney Parker
Grant Sigurdson
Darrell Soetaert
Monika Wensel
Jenn West
Charles Wong

Viola
Jeanette Comeau*
Leanne Dammann*
Daniel Eggert
Robin Leicht
Leslie Mahr
Avena Ross
Charlene VandenBorn
Michele Moroz

Cello
Anthony Bacon
Owen Barnes
James Baumgartner
Julia Dolman
John Fedor
Martin Kloppers*
Kathleen Ludwig
Karyn Robertson
Caitlin Smith*

Double Bass
Jonathan Hickle
Jeff Johnson*
Thomas Martin
Roxanne Nesbitt
Mark Radosh*
Ted Tessier

**denotes rotating Concertmaster
*denotes rotating section leader (principal)

Upcoming Events

December
6 Wednesday, 4:00 pm
Composers Concert
Featuring recent works by
U of A Student Composers
(Music 259)
Studio 27, Fine Arts Building
Free admission

10 Sunday, 8:00 pm
Electroacoustic Music Concert
Introduction to Music Technology
(Music 245)
Studio 27, Fine Arts Building
Free admission

January
12 Friday, 8:00 pm
Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from Dowland to Britten
Admission: $15/stud/sen, $20/adult

19 Friday, 8:00 pm
Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed between 1816 and 1822: Sonata, Op 101; Sonata, Op 110; Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

22 Monday, 8:00 pm
Graduate Composition Concert
Studio 27, Fine Arts Building
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

26 Friday, 8:00 pm
Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1
(version with piano)
Admission: $15/stud/sen, $20/adult

28 Sunday, 8:00 pm
Master of Music Recital
Siu Ling Chiu, Choral Conducting
Free admission

February
2 Friday, 8:00 pm
Kilburn Memorial Concert
at the Winspear Centre for Music
Visiting Artist Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs, organ
Free admission

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University of Alberta

Studio 27

Faculty Recital

Bianca Baciu, piano
with **Murray Vaasjo, violin**
Ian Woodman, cello

Monday, December 4, 2006
at 7:30 pm

Program



DEPARTMENT OF
MUSIC

Program

Theme and Variations in F Major
for Piano, Violin and Cello, Op. 73 (1905) — Anton Arensky (1861-1906)

Murray Vaasjo, violin
Ian Woodman, cello
Bianca Baciu, piano

Sonata in G Minor
for Cello and Piano, Op. 19 (1900) — Serghei Rachmaninoff (1873-1943)

Lento
Allegro moderato
Allegro scherzando
Andante Allegro mosso

Ian Woodman, cello
Bianca Baciu, piano

Intermission

Trio No. 2 in E Minor for Violin,
Cello and Piano, Op. 67 (1944) — Dmitri Shostakovich (1906-1975)

Andante
Moderato
Allegro con brio
Largo Allegretto

Murray Vaasjo, violin
Ian Woodman, cello
Bianca Baciu, piano

Pianist **Bianca Baciu** has led an active career as soloist, chamber musician and pedagogue. She has performed solo and with orchestras throughout Europe and North America, with appearances in major centers such as Budapest, Paris, Hamburg, Bonn, Koln, Bern, Toronto, Montreal, New York, San Francisco, and has won numerous competitions and awards among which the recent Marusia Yaworska Scholarship awarded by the University of Ottawa to the most talented musician in Canada, and the prestigious Izaak Walton Killam PhD Scholarship for research at the University of Alberta as well as a nomination for the Governor's Gold Medal upon completing her doctoral studies. Dr Baciu's live performances have been broadcast on CBC (Canada), WDR (Koln, Germany), and Radio Romania Tineret (Romania). In 1998, she recorded her first CD featuring works by Beethoven, Brahms and Ravel under the patronage of the Auslandgesselschaft Nordrhein-Westfalen and The Romanian Embassy in Bonn, Germany. After moving to Canada in 2000, she

completed a series of recording projects featuring solo and chamber music works by Edmonton's rising composer Aaron Hryciw. Dr Baciu recently returned from a music residency program at the Banff Centre for the Arts, where she recorded a world premiere CD featuring piano solo works by Canadian composer Jack Behrens.

Dr Baciu received her Bachelor of Music in Piano Performance (2000) and a Diploma in Advanced Pedagogy (1999) from Transylvania University Department of Music in Romania. She earned her Master's in Piano Performance from the University of Western Ontario (2002), and her Doctorate in Piano Performance from the University of Alberta (2006) in Canada. She has participated in summer programs and workshops in Romania, Germany, Austria, Italy, France, Canada and The United States, and worked under the guidance of pianists such as Radu Lupu, Angela Cheng, Nelita True, Jane Coop, Evgeni Moguilevsky and Victor Rosenbaum, to name just a few. Her main teachers have been Monica Noveanu, Stela Dragulin, Sonja Behrens and Jacques Després.

In 2005, Dr Baciu was appointed Artistic Director of the Northern Alberta Concerto Competition. In addition to her administrative and performance engagements, Dr Baciu is a Visiting Assistant Professor of Piano Literature at the University of Alberta and a piano and chamber music instructor at Alberta College in Edmonton.

Murray Vaasjo was born and raised in Edmonton and received his Bachelor of Music degree from the University of Alberta. After graduating, he played in the Okanagan Symphony and subsequently the Victoria Symphony. He joined the Edmonton Symphony and the Alberta Baroque Ensemble in 1990. Murray has also performed with the Arden Ensemble, the National Youth Orchestra of Canada and the Edmonton Youth Orchestra. His teachers include Sally Thomas in Meadowmount, New York and Shirley Givens and Sidney Humphries in Victoria. Murray maintains a private teaching studio and is the conductor of the Wye String Ensemble, Sherwood Park's only amateur adult string orchestra.

Ian Woodman began his musical training in Edmonton when he was eight years old in the EPSB Strings Program. Lessons with ESO cellists Anna Hyder, then Tim Khaner prepared him for post-secondary studies with Claude Kenneson at the University of Alberta. Moving to Victoria to learn from James Hunter, one of Canada's most reknowned teachers, prepared him for a professional 'cello career. Ian spent six years as Principal Cello of the Prince George Symphony Orchestra; playing, teaching and adjudicating throughout central British Columbia. A year in Montreal, as principal of Les Jeunes Virtuoses de Montreal was followed by a move back to Edmonton to teach Cello and Bass in the public schools. Ian is becoming one of the most sought after Cello teachers in Edmonton, teaching at the Alberta College Conservatory of Music, The Strathcona Conservatory, Prime Music School, and a busy private studio. He freelances as an orchestral and chamber musician throughout Alberta, Saskatchewan and British Columbia.

Upcoming Events

December

4 Monday, 7:30 pm
Grant MacEwan College/
University of Alberta Jazz Bands
Raymond Baril and Tom Dust,
Directors
John L Haar Theatre
Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

5 Tuesday, 8:00 pm
University Symphony Orchestra
Michael Massey, Conductor
Mahler *Das Knaben Wunderhorn*
Symphony No 4
Admission: $10/stud/sen, $15/adult

10 Sunday, 8:00 pm
Electroacoustic Music Concert
(Music 245)
Studio 27, Fine Arts Building
Free admission

January

12 Friday, 8:00 pm
Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from Dowland
to Britten
Admission: $15/stud/sen, $20/adult

19 Friday, 8:00 pm
Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed
between 1816 and 1822:
Sonata, Op 101
Sonata, Op 110
Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played
by students, faculty and guests
of the University of Alberta
Department of Music
Free admission

22 Monday, 8:00 pm
Graduate Composition Concert
Studio 27, Fine Arts Building
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

department of Music

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University of Alberta

Studio 27

New Music Concert

Works by U of A
Student Composers

Students enrolled in Music 259

Roger Admiral, piano

Wednesday, December 6, 2006
at 4:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

Xing	Amy Kao
Incineration of the Western Star	Wayne Zuo
Four Short Noodles Torrent Sherbet Decisions, Decisions "Another Tequila, Bartok?"	Ian Bonyun
Art of Self-Destruction	Chtistina Thirnbeck
Atlantea	Danielle Germain
Our Saviour	Edward Cho
HILITOLI	Susan Chen
Calm Before the Storm	Stephanie Patterson

Upcoming Events

December
10 Sunday, 8:00 pm
Electroacoustic Music Concert
Introduction to Music Technology
(Music 245)
Studio 27, Fine Arts Building
Free admission

January
12 Friday, 8:00 pm
Music at Convocation Hall II
Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord
English Songs from
Dowland to Britten
Admission: $15/stud/sen, $20/adult

19 Friday, 8:00 pm
Music at Convocation Hall I
Patricia Tao: CANCELLED
In her place will be
Joachim Segger, piano
Beethoven Piano Sonatas composed
between 1816 and 1822:
Sonata, Op 101; Sonata, Op 110;
Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played
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of the University of Alberta
Department of Music
Free admission

22 Monday, 8:00 pm
Graduate Composition Concert
Studio 27, Fine Arts Building
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

26 Friday, 8:00 pm
Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1
(version with piano)
Admission: $15/stud/sen, $20/adult

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Master of Music Recital
Siu Ling Chiu, Choral Conducting
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February
2 Friday, 8:00 pm
Kilburn Memorial Concert
at the Winspear Centre for Music
Visiting Artist Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs, organ
Free admission

3 Saturday, 8:00 pm
World Music on Stage
Admission: $10/stud/sen, $15/adult

department of Music

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In Recital

Moira Hopfe-Ostensen, piano
Candidate for the Master of Music degree
in Piano Performance

Monday, December 18, 2006
at 2:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Toccata in E Minor, BWV914 (1714) — Johann Sebastian Bach (1685-1750)

Variations in F Minor Hob. XVII: 6 (1793) — Franz Josef Haydn (1732-1809)

Valses Nobles et Sentimentales (1911) — Maurice Ravel (1875-1937)

Intermission (10 minutes)

Everything Waits For The Lilacs (1977) — John Burge (b. 1961)

Sonata No. 3 in B Minor, Op 58 (1844) — Frédéric Chopin (1810-1849)

1. Allegro maestoso
2. Scherzo. Molto vivace
3. Largo
4. Finale. Presto, ma non tanto

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Hopfe-Ostensen.

Ms Hopfe-Ostensen is a recipient of a Beryl Barnes Memorial Award.

Program Notes

Bach – Toccata in E Minor

This *Toccata in E minor* is a well-constructed and appealing work. The main curiosity here is the origin of the concluding fugue. Large parts of it seem to be borrowed directly from an anonymous composition discovered in a Naples manuscript. The subject, which certainly has elements of the Italian violin style, is almost identical. The episodes, however contain material by Bach that is more refined and complex than anything written by the mysterious Italian. Preceding it are three sections: a brief introduction in the lower register of the keyboard; a double fugue marked 'un poco Allegro;' and a cadenza-like Adagio that is written over a descending bass line.

Haydn – Variations in F Minor

Haydn wrote the variations in 1793 for Barbara von Ployer. This distinguished and sensitive pianist was a pupil of Mozart's; two of his concertos were written especially for her. Haydn was in London in 1791 when he heard of Mozart's premature death. In the months before his departure for London, Haydn and Mozart had met almost daily and plans had been made for them to appear together in a concert series. His death was a great shock to Haydn who continues to mourn the loss of his friend, and the loss of music, until the end of his own life. In writing a work of such emotional intensity and introspection for Barbara von Ployer, Haydn was perhaps making a direct, personal comment on Mozart's death. The *Variations in F minor* may be regarded as an anguished 'tombeau' or memorial for the younger composer. The work truly "remains in the heart when one has heard it."

Ravel – Valses Nobles et Sentimentales

Ravel wrote: "The title of *Valses Nobles et Sentimentales* adequately conveys my intentions of composing a chain of waltzes following the example of Schubert. The virtuosity which was the basis of *Gaspard de la Nuit* is succeeded by writing which is distinctly more transparent, giving more firmness to the harmonies and showing up the contours of the music in more relief."

Burge - Everything Waits For The Lilacs

Everything Waits For The Lilacs is a brief, evocative work that captures the anticipation of spring. The title is taken from the Margaret Avison poem, "Thaws," *Sunblue.* The Canadian climate is such that it seems possible to define the moment when winter releases its grasp and the first blossoms unfold. Or perhaps it is simply that the Canadian psyche reaches the point when it cannot bear the snow-bound landscape any longer and the awareness of the shifting season becomes heightened. In any case, the music echoes appropriately with a strong sense of longing and desire.

Chopin – Sonata in B Minor

The *Sonata in B minor* reveals at once a great variety and an extraordinary wealth of imagination and contains moments of lofty and luminous lyrical inspiration.

The *Allegro maestoso* is marked by a great wealth of ideas. The first subject, with its restless and fragmented mobility, is linked to the second by a transitional passage that is itself rich in new and significant material. The long lyrical line of the second subject provides the occasion for a blossoming of ideas straight through to the end of the exposition. The first part of the development section is marked by a return to dramatic tensions, which later pass into a rambling fantasy on ideas from the second group of subjects and then, to the truncated recapitulation, by way of another fragmented passage that recalls a number of elements from the first part of the exposition (though omitting entirely the actual opening).

The two middle movements are less complex formally. The short *Scherzo* is in E flat major (an 'airy', magical lightness), with a B major middle section ('popular' flavor). There is the suggestion of a nocturne about the *Largo.* The cantabile melody that emerges after that short, solemn introduction does indeed suggest the human voice by the miraculous purity of its initial pattern, which has an affinity with the second subject of the first movement. The atmosphere in which it unfolds is one of singular refinement, and the middle section too has a quite extraordinary magical sound-quality.

The restless excitement and feverish impetus of the finale, marked by Chopin *Presto, ma non tanto,* is intense yet perfectly controlled, but it belongs to a very different world from that of the *Largo* and its "distant" light. In form this finale is a rondo, in which every turn of the theme is marked by an increase in the rhythmic density of the accompaniment and an energy that demands great virtuosity in the player.

Music at Convocation Hall

Music at Convocation Hall II

Jolaine Kerley, soprano
Timothy Shantz, tenor
Jeremy Spurgeon, piano/harpsichord

Friday, January 12, 2007
7:15 pm *Pre-Concert Introduction*
Professor Alexandra Munn
Main floor, Convocation Hall
8:00 pm *Concert*



Arts Building
University of Alberta

Program

Music for a while — Henry Purcell (1659-1695)
Sweeter then Roses
Hark! The ech'ing Air

Jolaine Kerley, soprano

Love's Philosophy (Percy Shelley) — Roger Quilter (1877-1953)
From 'Three Shakespeare Songs'
Come away, Death
O Mistress Mine
Blow, Blow thou winter wind
Music (Percy Shelley)

Timothy Shantz, tenor

Sweet Chance, that led my steps abroad — Michael Head (1900-1976)
Foxgloves
A Green Cornfield

Jolaine Kerley, soprano

Canticle I op. 40 "My beloved is mine" — Benjamin Britten (1913-1976)

Seven Sonnets of Michelangelo
XXX "Veggio co' bei"

Timothy Shantz, tenor

Weep you no more sad fountains — Roger Quilter (1877-1953)
It was a lover and his lass

Jolaine Kerley, soprano
Timothy Shantz, tenor

Intermission

From Rosy Bowers — Henry Purcell (1659-1695)

Jolaine Kerley, soprano

Linden Lea — Ralph Vaughan Williams (1872-1958)
Silent Noon

Timothy Shantz, tenor

Wake my Adonis — Charles Coleman (d. 1664)

As I Walked Forth — Robert Johnson (ca. 1583-1633)

Jolaine Kerley, soprano

The Plough Boy — arr. Benjamin Britten (1913-1976)
The Foggy, Foggy Dew
The Sally Gardens

Timothy Shantz, tenor

Dear Harp of my Country — arr. Benjamin Britten (1913-1976)
The last rose of Summer

Jolaine Kerley, soprano

Sound the Trumpet — Henry Purcell (1659-1695)

Jolaine Kerley, soprano
Timothy Shantz, tenor

Texts

Music for a while

Music for a while
Shall all your cares beguile:
Wond'ring how your pains were eas'd
And disdaining to be pleas'd,
Till Alecto free the dead
From their eternal bands,
Till the snakes drop from her head
And the whip from out her hands.

Sweeter than Roses

Sweeter than roses, or cool evening breeze,
On a warm flowery shore, Was the dear kiss
first trembling made me freeze,
Then shot like fire, all o'er.

What magic has victorious love!
For all I touch or see,
Since that dear kiss, I hourly prove,
All is love to me.

Hark! The ech'ing Air

Hark! The ech'ing air a triumph sing,
And all around pleas'd cupids clap their wings.

Love's Philosophy

Text by Percy Shelley
The fountains mingle with the river,
And the rivers with the ocean;
The winds of heaven mix forever,
With a sweet emotion;
Nothing in the world is single;
All things by a law divine
In one another's being mingle;--
Why not I with thine?

See! The mountains kiss high heaven,
And the waves clasp one another;
No sister flower would be forgiven,
If it disdained it's brother;
And the sunlight clasps the earth,
And the moonbeams kiss the sea;--
What are all these kissings worth,
If thou kiss not me?

Come away, Death

Come away, come away, Death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend to greet
My poor corse, where my bones shall be thrown:

A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

O Mistress Mine

O mistress mine, where are you roaming,
O stay and hear, your true love's coming,
That can sing both high and low;
Trip no further, pretty sweeting;
Journeys end in lovers' meeting,
Ev'ry wiseman's son doth know.

What is love? 'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure;
In delay there lies no plenty;
Then come kiss me, sweet-and-twenty,
Youth's a stuff will not endure.

Blow, Blow, Thou Winter Wind
Blow, blow, thou winter wind,
Thou art not so unkind
As man's ingratitude;
Thy tooth is not so keen,
Because thou art not seen,
Although thy breath be rude.

Heigh-ho! sing heigh-ho! unto the green holly;
Most friendship is feigning, most loving mere folly;
Then heigh-ho! the holly! This life is most jolly.

Freeze, freeze, thou bitter sky,
That dost not bite so nigh
As benefits forgot:
Though thou the waters warp,
Thy sting is not so sharp
As friend remembered not.

Heigh-ho! sing heigh-ho! unto the green holly;
Most friendship is feigning, most loving mere folly;
Then heigh-ho! the holly! This life is most jolly.

Music
Text by Percy Shelley
I pant for the music which is divine,
My heart in its thirst is a dying flow'r;
Pour forth the sound like enchanted wine,
Loosen the notes in a silver show'r:
Like a herbless plain, for the gentle rain,
I gasp, I faint till they wake again.

Let me drink of the spirit of that sweet sound,
More, oh more, I am thirsting yet;
It loosens the serpent which care has bound
Upon my heart to stifle it;
The dissolving strain through ev'ry vein,
Passes into my heart and brain.

Sweet Chance, that let my steps abroad
Text by W. H. Davis
Sweet Chance, that let my steps abroad,
Beyond the town, where wild flow'rs grow
A rainbow and a cuckoo, Lord,
how rich and great the times are now!

Know, all ye sheep and cows, that keep on staring
that I stand so long in grass that's wet from heavy rain
A rainbow, and a cuckoo's song may never come together again,
May never come This side the tomb.

Foxgloves
Text by Mary Webb
The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In faery, A thousand ages gone.

All the golden clappers hang
As if but now the changes rang;
Only from the mottled throat
Never any echoes float.

Quite forgotten, in the wood,
Pale, crowded steeples rise;
All the time that they have stood
None has heard their melodies.

Deep, deep in wizardry
All the foxglove belfries stand.
Should they startle over the land.
None would know what bells they be.

Never any wind can ring them,
Nor the great black bees that swing them
Ev'ry crimson bell, downslanted,
Is so utterly enchanted.

The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In faery, A thousand ages gone.

A Green Cornfield
Text by Christina Rossetti
The earth was green, the sky was blue:
I saw and heard one sunny morn
A skylark hang between the two,
A singing speck above the corn;

The cornfield stretch'd a tender green
To right and left beside me walks;
I knew he had a nest unseen
Somewhere among the million stalks:

And as I paus'd to hear his song
While swift the sunny moments slid,
Perhaps his mate sat list'ning long,
And listen'd longer than I did.

Canticle no. 1 "My beloved is mine"
Text by Francis Quarles
Ev'n like two little banks divided brooks…
That wash the pebbles with their wanton streams,
And having ranged and searched a thousand nooks
Meet both at length at silver breasted Thames…
Where in a greater current they conjoin.

So I my best beloved's am, So he is mine!
Ev'n so we met… and after long pursuit…
Ev'n so… we joined
We both became entire
No need for either to renew a suit
For I was flax, and he was flames of fire
Our firm united souls did more than twine
So I my best beloved's am, So he is mine.

If all those glittering monarchs,
That command the servile quarters of this earthly ball
Should tender in exchange their shares of land
I would not change my fortunes for them all

Canticle no. 1 "My beloved is mine" (cont'd)
Their wealth is but a counter to my coin:
The world's but theirs; But my beloved's mine.

Nor time, nor place, nor chance, nor death
Can bow my least desires, unto the least remove
He's firmly mine by blood, I by his vow
He's mine by faith, and I am his by love.
He's mine by water I am his by wine:
Thus I my best beloved's am
Thus he is mine.

He is my alter I his holy place
I am his guest and he my living food
I'm his by penitence, he mine by grace
I'm his by purchase he is mine by blood
He's my supporting elm and I his vine
Thus I my best beloved's am, thus he is mine
He gives me wealth: I give him all my vows:
I give him songs He gives me length of days
With wreaths of grace he crowns my longing brows
And I his temples with a crown of praise
Which he accepts: an everlasting sign

That I my best beloved's am, that he is mine.

Sonetto XXX
Text by Michelangelo
Veggio co' bei vostri occhi un dolce lume,
Che co' miei ciechi già veder non posso;
Porto co' vostri piedi un pondo addosso,
Che de' mie zoppi non è già costume.
Volo con le vostr'ale senza piume;
Col vostr'ingegno al ciel sempre son mosso;
Dal vostr'arbitrio son pallido e rosso,
Freddo al sol, caldo alle più fredde brume.
Nel voler vostro è sol la voglia mia,
I mie' pensier nel vostro cor si fanno,
Nel vostro fiato son le mie parole.
Come luna da sè sol par ch'io sia;
Chè gli occhi nostri in ciel veder non sanno
Se non quel tanto che n'accende il sole.

I see through your lovely eyes a sweet light
which through my blind ones I yet cannot see;
I carry with your feet a burden
which with my lame ones I cannot;
I fly with your wings, having none of my own;
with your spirit toward heaven I am always moving;
by your will I turn pale or blush,
cold in the sun, warm in the coldest weather.
Within your will alone is my will,
my thoughts within your bosom are born,
in your breath are my words.
I am like the moon, alone,
which our eyes cannot see in the heavens
except that it is illumined by the sun.

Weep you no more
Text anonymous
Weep you no more, sad fountains;
What need you flow so fast?
Look how the snowy mountains
Heav'n's sun doth gently waste!
But my sun's heav'nly eyes
View not your weeping
That now lies sleeping,
Softly now, softly lies Sleeping.

Sleep is a reconciling,
A rest that peace begets;
Doth not the sun rise smiling
When fair at even he sets?
Rest you then, rest, sad eyes!
Melt not in weeping,
While she lies sleeping,
Softly now, softly lies Sleeping.

It was a lover and his lass
Text by William Shakespeare
It was a lover and his lass,
With a hey, and a ho, And a hey nonino,
That o'er the green cornfield did pass,
In the springtime, the only pretty ring time,
When birds do sing, hey ding a ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,
These pretty country folks would lie,
In springtime, the only pretty ring time,
When birds do sing hey ding a ding;
Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that life was but a flow'r
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding;
Sweet lovers love the spring.

It was a lover and his lass (cont'd)
And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime,
In the springtime, the only pretty ring time,
When birds do sing, hey ding a ding;
Sweet lovers love the spring.

From rosy bow'rs
Text by Thomas D'Urfey
From rosy bow'rs, where sleeps the God of Love,
Hither, ye little waiting cupids fly;
Teach me in soft melodious songs to move
with tender passion my heart's darling joy.
Ah, let the soul of music tune my voice,
To win dear Strephon, who my soul enjoys.

Or if more influencing is to be brisk and airy,
With a step and a bound, And a frisk from the ground,
I will trip like any fairy.
As once on Ida dancing Were three celestial bodies,
With an air, and a face, and a shape, and a grace,
Let me charm like Beauty's Goddess.

Ah, 'tis in vain, 'tis all in vain:
Death and despair must end the fatal pain:
Cold despair, disguised like snow and rain,
Falls on my breast;
Bleak winds in tempests blow,
My veins all shiver and my fingers glow;
My pulse beats a dead march for lost repose,
And to a solid lump of ice my poor fond heart is froze.

From rosy bow'rs (cont'd)
Or say, ye pow'rs, my peace to crown:
Shall I thaw myself and drown?
Amongst the foaming billows,
Increasing all with tears I shed,
In beds of ooze and crystal pillars
Lay down my lovesick head?

No, no no, I'll straight run mad:
That soon my heart will warm;
When once the sense is fled,
Love has no pow'r to charm:
Wild thro' the woods I'll fly;
Robes, locks shall thus be tore;
A thousand deaths I'll die,
'ere thus in vain adore.

Linden Lea
Text by William Barnes
Within the woodlands, flow'ry gladed,
By the oak trees' mossy moot,
The shining grass blades, timber-shaded,
Now do quiver underfoot;
And birds do whistle overhead,
And water's bubbling in its bed;
And there, for me, the apple tree
Do lean down low in Linden Lea.

When leaves, that lately were a-springing,
Now do fade within the copse,
And painted birds do hush their singing,
Up upon the timber tops;
And brown-leaved fruits a-turning red,
In cloudless sunshine overhead,
With fruit for me, the apple tree
Do lean down low in Linden Lea.

Let other folk make money faster
In the air of dark-roomed towns;
I don't dread a peevish master,
Though no man may heed my frowns.
I be free to go abroad,
Or take again my homeward road
To where, for me, the apple tree
Do lean down low in Linden Lea.

Silent Noon
Text by Dante Gabriel Rossetti
YOUR hand lie open in the long, fresh grass, ---
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.

All round our nest, far as the eye can pass,
Are golden kingcup-fields with silver edge
Where the cow-parsley skirts the hawthorn hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky,---
So this wing'd hour is dropped to us from above.
Oh! Clasp we to our hearts, for deathless dower,
This close-companioned inarticulate hour
When twofold silence was the song of love.

Wake my Adonis, do not die
Wake my Adonis, do not die
One life's enough for thee and I;
Where are thy looks, thy wiles,
Thy fears, thy frowns, thy smiles?
Alas, in vain I call,
One death hath snatched them all:
Yet death's not deadly in that face,
Death in those looks itself hath grace.

'Twas this, twas this I fear'd,
When thy pale ghost appear'd,
This I presag'd, when thundering Jove
Tore the best myrtle in my grove;
When my sick rosebuds lost their smell,
And from my temples untouch'd fell:
And 'twas for some such thing
My dove first hung her wing.

Wake my Adonis, do not die (cont'd)
Whither art thou my Deity gone?
Venus, in Venus there is none:
In vain a goddess now am I,
Only to grieve and not to die:
But I will love my grief,
Make tears my tears relief,
And sorrow shall to me
A new Adonis be.
And this the fates shan't robe me of whilst I
A goddess am to grieve and not to die.

As I walked forth
As I walked forth one summer's day
to view the meadows green and gay,
a pleasant bower I espied
standing fast by the riverside,
and in't a maiden I heard cry
Alas, alas there's none ere loved as I.

The round the meadow she did walk
catching each flower by the stock,
such flowers as in the meadow grew
the deadman's thumb and herb all blue,
and as she pull'd them still cried she,
Alas, alas there's none ere loved like me.

The flowers of the sweetest scent
she bound about with knotty bents,
and as she bound them up in bands
she wept, she sighed and wrung her hands,
Alas, alas, alas cried she,
Alas, alas there's none ere loved like me.

When she had filled her apron full
of such green things that she could cull,
the green leaves served her for her bead
the flowers were pillows for her head,
then down she laid, no more did speak,
Alas, alas with love her heart did break

The Ploughboy

Traditional

A flaxen headed cowboy, as simple as may be,
And next a merry ploughboy, I whistled o'er the lea;
But now a saucy footman I strut in worsted lace,
And soon I'll be a butler, and why my jolly face.

When steward I'm promoted I'll snip the tradesman's bill,
My master's coffers empty, my pockets for to fill.
When lolling in my chariot so great a man I'll be,
So great a man, so great a man, so great a man I'll be,
You'll forget the little ploughboy who whistled o'er the lea,

I'll buy votes at elections, and when I've made the pelf,
I'll stand poll for the parliament, and then vote in myself.
Whatever's good for me, sir, I never will oppose:
When all my ayes are sold off, why then I'll sell my noes.

I'll joke, harangue and paragraph, with speeches charm the ear,
And when I'm tired on my legs, then I'll sit down a peer.
In court or city honour so great a man I'll be,
So great a man, so great a man, so great a man I'll be,
You'll forget the little ploughboy who whistled oe'r the lea.

The foggy, foggy dew

Traditional

When I was a bachelor I lived all alone, and I worked at the weaver's trade
And the only, only thing that I ever did wrong, was to woo a fair young maid.
I wooed her in the winter time, and in the summer too.

The foggy, foggy dew (cont'd)

And the only, only thing I did that was wrong,
Was to keep her from the foggy, foggy dew.

One night she came to my bedside when I lay fast asleep
She laid her head upon my bed and she began to weep.
She sighed, she cried, she damn' near died, she said: What shall I do?
So I hauled her into bed and I covered up her head,
Just to keep her from the foggy, foggy dew.

Oh I am a bachelor and I live with my son, and we work at the weaver's trade.
And ev'ry single time that I look into his eyes, he reminds me of the fair young maid.
He reminds me of the winter time, and of the summer too,
And of the many, many times that I held her in my arms,
Just to keep her from the foggy, foggy dew.

The Sally Gardens

William Butler Yeats

Down by the Salley Gardens my love and I did meet,
She passed the Salley Gardens with little snow-white feet.
She bid me take love easy as the leaves grow on the tree,
But I being young and foolish with her did not agree.

In a field by the river my love and I did stand.
And on my leaning shoulder she laid her snow-white hand;
She bid me take life easy as the grass grows on the weirs,
But I was young and foolish, and now am full of tears.

Dear Harp of my Country
Text by Thomas Moore
Dear Harp of my Country! In darkness I found thee,
The cold chain of silence had hung o'er thee long;
When proudly my own island Harp! I unbound thee,
And gave all thy chords to light, freedom, and song!
The warm lay of love and the light tone of gladness
Have waken'd thy fondest, thy liveliest thrill;
But so oft hast thou echo'd the deep sigh of sadness,
That e'en in thy mirth it will steal from thee still.

Dear Harp of my Country! Farewell to thy numbers,
This sweet wreath of song is the last we shall twine;
Go, sleep with the sunshine of Fame on they slumbers,
Till touch'd by some hand less unworthy than mine.
If the pulse of the patriot, soldiers, or lover,
Have throbb'd at our lay, 'tis thy glory alone;
I was but as the wind. Passing heedlessly over,
And all the wild sweetness I waked was thy own!

The last rose of summer
Text by Thomas Moore
'Tis the last rose of summer, Left blooming alone;
All her lovely companions are faded and gone;
No flow'r of her kindred, No rosebud is nigh
To reflect back her blushes, Or give sigh for sigh.

I'll not leave thee, thou lone one, To pine on her stem;
Since the lovely are sleeping, Go, sleep thou with them;
Thus kindly I scatter Thy leaves o'er the bed
Where thy mates of the garden Lie senseless and dead.

So soon may I follow, When friendships decay,
And from love's shining circle The gems drop away!
When true hearts lie wither'd, And fond ones are flown,
Oh! Who would inhabit This bleak world alone?

Sound the Trumpet
Sound the trumpet till around
You make the list'ning shores rebound.
On the sprightly hautboy play,
All the instruments of joy,
That skillful numbers can employ
To celebrate the glories of this day.

Program Notes
by Emily Grieve

Secular art song has a prominent place in the history of English music, especially in the twentieth century. Nationalistic feelings caused many important composers, including Benjamin Britten and Ralph Vaughan Williams, to draw inspiration from the folk song traditions of the British Isles. English composers of the twentieth century also looked to Britain's rich literary past for texts to set to music. Several great poets of the English language including William Shakespeare, Percy Shelley, and the Rossettis are represented in the selection of songs for this concert. Also featured in tonight's programme are songs and texts from Elizabethan and Jacobean England, which became something of a golden age in British drama, literature, and music for twentieth century musicians such as Vaughan Williams. Secular songs and theatre numbers by one of the best known composers from the 17th century, Henry Purcell, will also be heard tonight along with some interesting pieces by his predecessors, Charles Coleman and Robert Johnson.

Henry Purcell (1659-1695) is one of England's best known composers, especially for his contributions to early English opera. Although Purcell spent most of his career serving the Royal court, he also sought outside employment in the theatre. Among the compositions he was most admired for are his songs for plays and masques; odes, welcome songs and mad songs, and his shorter solo secular songs. Purcell began his musical career writing songs. His versatility as a vocal composer is already apparent in his earlier songs in which light verse was set in the form of strophic dances and more serious verse was set in the declamatory style of the grave air with inflections mimicking speech similar to recitative. Later in his career, Purcell incorporated Italianate features into his songs such as ground bass, multi-sectional form and more elaborate harmony. Although this programme features a wide variety of songs by Purcell, several of their texts contain similar themes. "Music for a while" is a song praising music for the repose that it brings. A different function of music is expressed in "Hark! The ech'ing Air" and "Sound the Trumpet," where joyful music serves as a form of praise. The other songs by Purcell on this programme deal with love. "Sweeter than Roses" describes the pleasures and virtues of love, whereas "From rosy bow'rs" portrays the pangs of lovesickness.

Roger Quilter (1877-1953) was a twentieth-century British composer best known for his songs. Despite his German training, his musical style is definitively English with chromatic harmonies and wistful melodies. Like Britten, Quilter also arranged many traditional folk songs and drew texts and inspiration for his original songs from English literature. "Come Away Death" is a setting of a text by Shakespeare from *Twelfth Night*, which is meant to be sung in the play. The persona portrayed in the song is dying from love and wishes his remains to be cast out of society since his love is unrequited. The next song by Quilter on tonight's programme is "Love's Philosophy," a setting of a poem by Percy Shelley that describes a persona pleading his beloved to return his affection as he draws parallels between the pairings in nature and his own love. The text of the ensuing song is also by Shelley, but the theme shifts from love to the praise of music, which Shelley compares to a drink that he thirsts for. "It was a Lover

and his Lass" is another Shakespeare song by Quilter. The text is also from *Twelfth Night* and is also meant to be sung in the play. Although the words at first appear to be a light ditty about young lovers in the springtime, the text really laments that love seems to be a fleeting pleasure enjoyed only by the young, whose beauty will eventually fade as will the springtime flowers. The final song by Quilter on tonight's programme, "Weep you no More," is a setting of an anonymous text that discusses mourning. The long, sweeping musical lines reflect the moving attempts of the poet to draw comfort from the metaphor of death as gentle sleep.

Michael Head (1900-1976) was a British singer, pianist and composer. He composed over 100 songs, many of which he performed himself in concert. Head's musical style is melodically and harmonically conservative and his songs often bring popular ballads to mind. However, the well crafted simplicity of Head's songs allows them to still be enjoyed by audiences and performers. The three songs by Head on tonight's programme also draw inspiration from the English countryside. "Sweet Chance that Led My Steps Abroad," a setting of a poem by W.H. Davies, praises chance for bringing the poet out of the town into the countryside and allowing him to take joy from his surroundings. The majesty and religiosity of nature is expressed in "Foxgloves," a setting of a poem by Mary Webb that compares the silent bell-shaped flowers of the foxglove to church bells. The Pre-Raphaelite poet Christina Rossetti wrote the text of "A Green Cornfield," another detailed description of a captivating moment in nature.

Ralph Vaughan Williams (1872-1958) was one of the first great British composers of the twentieth century to associate himself with English nationalism. Vaughan Williams struggled with composition as a youth, but found inspiration in musical and literary sources from his native country. A strong believer that music should be for all people rather than the educated elite, Vaughan Williams revered popular and folk traditions. His musical style was progressive for his time, while still retaining the pleasant sound and free, outdoorsy feeling of folk music. The two songs by Vaughan Williams on this programme, "Linden Lea," and "Silent Noon," are two of his most popular early pieces. The former is a setting of a poem in praise of nature by William Barnes, which has the simplicity of a folksong, while the latter is a gentle, intimate setting of a poetic description of love and nature by Percy Shelley.

Benjamin Britten (1913-1976) is most famous for his revival of English opera. He was an excellent composer of vocal music, and he wrote a significant amount of art song. Britten's nationalism is apparent in his solo songs. His interest in British music and literature from the 17th century is expressed through his settings of Elizabethan and Jacobean texts.

Canticle I Op. 40, "My Beloved is Mine," is a setting of a poem by the 17th century writer, Francis Quarles. The text of the Canticle is an elaborate expression of love and fidelity through many metaphors of pairing and joining. The poet claims that he would not exchange his love for the wealth of kings, and near the conclusion of the poem the beloved becomes the subject of religious

veneration and worship. The passionate love portrayed in the Canticle may reflect Britten's feelings for his life partner, Peter Pears, a professional tenor to whom this song is dedicated. Britten's setting of Quarles' poem also relates to a 17th century musical genre, the secular solo cantata, which is an extended, dramatic piece often divided into several sections.

Britten's Sonetto XXX is a setting of a sonnet by Michelangelo; although it is sung in Italian, the metaphorical meaning of the poem parallels the sentiments of the Elizabethan and Jacobean texts that comprise much of the programme. Like the Canticle, this song is dedicated to Peter Pears and is an intense expression of love. Britten's seamless melody seems to be a twentieth century reinterpretation of the bel canto singing technique from 18th century Italian opera, which gives the song a lyrical intensity that evokes the necessity of the beloved to the poet.

Britten's interest in historical English literature and music also extended into the realm of traditional folksong. He arranged several volumes of folksongs from different areas of the British Isles for concert performance, striving to make them into art songs by adding inventive accompaniments and chromatic harmonies to the simple, lyrical melodies. According to Britten, it was the quiet, atmospheric quality of folk songs that attracted him to them, "Like much of the English countryside they creep into the affections rather than taking them by storm." Images of nature are prominent throughout many of the traditional folksongs set by Britten. The ethereal, atmospheric accompaniment of "The Sally Gardens," "Dear Harp of My Country," and "The Last Rose of Summer" matches the reflective beauty of their texts and melodies. In contrast, "The Plough Boy" is light and humorous, expressing the youthful frivolity of the text; interestingly, although this song has become one of Britten's most popular folksong arrangements, it is not a folksong at all, but is actually from an 18th opera by William Shield called *The Farmer*.

Robert Johnson (1583-1633) was a composer and lutenist appointed to the court of James I of England. Johnson wrote music for many theatre productions including plays by Ben Johnson. The theatrical songs by Robert Johnson are declamatory ayres that are dramatic in their expression and incorporate the Italian technique of monody, which is a simple melody above homophonic chords. "As I Walked Forth," depicts death from love, a very common theme in early Western literature, and highlights the transience of love and life by comparing them to flowers in the springtime.

Charles Coleman (?-1664) was another musician in the royal court. He was very versatile; as well as composing he played the lute, sang, and played the viol. An accomplished musician, Coleman often held rehearsals of the Kings Musick in his home and composed and performed for many important court events. He received a MusD from Cambridge in 1651 for his dedication to music. Theatre music and songs were among the genres in which Coleman composed. The interesting tonality of his songs make them especially interesting and expressive as can be heard in "Wake My Adonis do not Die," Venus's lament on the death of her mortal lover, Adonis from Cartwright's play, *The Lady Errant*.

Musicians

Jolaine Kerley received her Bachelor of Music degree in vocal performance in 1996, and a Master of Music degree in vocal performance and choral conducting in 2000 from the University of Alberta. Jolaine is currently in the final stages of her Doctor of Music degree at Indiana University, with a major in vocal performance through the Early Music Institute. Jolaine has studied voice with Dr Alan Ord, Eva Bostrand, Paul Elliott and Mary Ann Hart. Jolaine has been a sessional instructor at the University of Alberta since 2004.

Jolaine has been featured as soloist in Bach's *Christmas Oratorio,* and *St. John's Passion*, Mozart's *Mass in C minor*, Mozart's *Requiem,* Czerny's *Mass No. 8 in C Major,* Ivan Moody's *Passion and Resurrection,* G. F. Händel's *Messiah,* Haydn's *Paukenmesse* and *Theresienmesse,* and Mozart's *Exsultate Jubilate* with musical ensembles Pro Coro Canada, the Richard Eaton Singers, the Alberta Baroque Orchestra, and the Alberta Philharmonic Orchestra. Jolaine has also been heard as soloist with the Indianapolis Symphony Orchestra in cantatas of J. S. Bach. Most recently, Jolaine performed as soloist in Handel's *Gloria,* Beethoven's *Mass in C,* Mozart's *Vesperae solennes de Confessore,* and Mozart's *Coronation Mass.* Jolaine has been featured as a soloist with the Carmel Bach Festival Chorale in Carmel, California. Her most recent solo engagements with the festival comprise both solo and choral sacred music of Monteverdi, including his *Vespro della Beata Vergine.*

Timothy Shantz is at home both as a concert and oratorio singer and choral conductor. Recent solo performances include a recital of early Italian music at the University of Alberta in the fall of 2005, and Mozart's *Vesperae Solennes de Confessore* and Beethoven's *Mass in C* with the Richard Eaton Singers in February 2006. Shantz sang under the baton of Pierre Boulez and Daniel Reuss at the Lucerne Festival Academy in September 2006 and is engaged to perform the Evangelist role in Bach's *St. John Passion* early 2007. Other performing highlights include the Evangelist role in Ivan Moody's *Passion & Resurrection*, Britten's *Cantata Misericordium*, and Handel's *Messiah*, released on CD. Timothy has performed with ensembles throughout North America, including the Alberta Baroque Ensemble, Richard Eaton Singers, Bloomington Chamber Singers, University of New Hampshire Choirs, Pro Coro Canada, Ensemble de la Rue, the National Youth Choir of Canada, the Manitoba Summer Academy Choir, Spiritus Chamber Choir and VoiceScapes of Calgary. He has studied voice with Alan Bennett at Indiana University. Previous teachers include Eva Bostrand, David Falk, and Victor Martens. Shantz is a candidate for the Doctor of Music degree in Choral Conducting at Indiana University in Bloomington, Indiana.

Shantz is currently Music Director of the Windsor Classic Chorale, Choir Director at the University of Windsor, and Chorusmaster with the Windsor Symphony Orchestra Chorus. In 2003 he founded New Art Voices, a chamber choir specializing in contemporary repertoire. In 2004, he was honoured to be chosen as Apprentice Conductor for the National Youth Choir of Canada. Recent conducting highlights include Vivaldi's *Gloria* with the University of Windsor Choirs, Faure's *Requiem* and Pergolesi's *Stabat Mater* with the Windsor Classic Chorale and the Windsor Symphony, Duruflé's *Requiem* with the Cantata Singers of Ottawa and Rachmaninoff's *All-Night Vigil* with New Art Voices. In

recent years Shantz has also conducted performances of Martin's *Messe pour double choeur a cappella*, Poulenc's *Quatre motet pour le temps de noel*, Puccini's *Messa di Gloria*, Mozart's *Requiem*, Pärt's *Berliner Messe*, and Taverner's *Missa 'Gloria Tibi Trinitas'*. He has had the opportunity to prepare choruses for performances of Verdi's *Requiem* and Handel's *Messiah* and the opera choruses for Rossini's *La Cenerentola*, Puccini's *Tosca* and Verdi's *Falstaff*. In July 2005, he was guest Conductor of the Nova Scotia Youth Choir Camp. Previous conducting positions have included Interim Conductor of Edmonton's Richard Eaton Singers (2001-2002), Director of Choirs at The King's University College (1999-2002) and Conductor of the St. David's Welsh Male Voice Choir (1998-2001). Conducting teachers have included John Poole, Jan Harrington, Paul Hillier, Frieder Bernius, Leonard Ratzlaff, Ivars Taurins, and Noel Edison.

British-born **Jeremy Spurgeon** won scholarships to study both piano accompaniment and organ at the Royal Northern College of Music, Manchester and later studied organ with Lionel Rogg at the Geneva Conservatoire where he gained the Premier Prix de la Classe de Virtuosité. In 1980 he came to Edmonton as director of music at All Saints' Cathedral and has since appeared in concert with many Canadian and international ensembles, singers and instrumentalists, including the Edmonton Symphony Orchestra, Richard Eaton Singers, Pro Coro Canada and Edmonton Opera. Jeremy has performed as piano accompanist and organist across Canada, Europe and in the USA.

Upcoming Events

January

19 Friday, 8:00 pm
Music at Convocation Hall I
Joachim Segger, piano
Beethoven Piano Sonatas composed between 1816 and 1822: Sonata, Op 101; Sonata, Op 110; Sonata, Op 111
Admission: $15/stud/sen, $20/adult

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

26 Friday, 8:00 pm
Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1 (version with piano)
Admission: $15/stud/sen, $20/adult

28 Sunday, 8:00 pm
Master of Music Recital
Siu Ling Chiu, Choral Conducting
Free admission

department of Music

Unless otherwise indicated Convocation Hall, Arts Building,
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Music at Convocation Hall

Music at Convocation Hall I

Late Beethoven Sonatas

Joachim Segger, piano

Friday, January 19, 2007
7:15 pm *Pre-Concert Introduction*
by **Marnie Giesbrecht**
Main floor, Convocation Hall
8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Ludwig Van Beethoven
(1770-1827)

Sonata in A Major, Op 101 (1816)

I Etwas lebhaft und mit der innigsten Empfindung: Allegretto ma non troppo
II Lebhaft. Marschmässig: Vivace alla marcia
III Langsam und sehnsuchtsvoll: Adagio, ma non troppo, con affetto
IV Geschwind, doch nicht zu sehr, und mit Entschlossenheit: Allegro

Sonata in A-Flat Major, Op 110 (1821)

I Moderato cantabile molto espressivo
II Allegro molto
III Adagio ma non troppo; Arioso dolente;
Fuga: Allegro ma non troppo;
L'istesso tempo di arioso:
L'istesso Tempo della fuga

Intermission

Sonata in C Minor, Op 111 (1822)

I Maestoso; Allegro con brio ed appassionato
II Arietta; Adagio molto semplice e cantabile

In honour of Stewart and Julie Hamilton,
for their donation of a beautiful Steinway grand piano
to the Department in 2005-2006.

Program Notes
by Emily Grieve

Beethoven's late piano sonatas, written between 1816 and 1822, reveal evidence of a stylistic change in his compositional career and an emotional crisis in his personal life. Around 1812 Beethoven suffered a serious depression linked to his realization that he would probably never marry and have a family. Despite the success of Fidelio and other compositions in 1814, domestic problems plagued Beethoven throughout the ensuing year. 1815 brought the death of his brother, which began the fierce legal battle between Beethoven and his sister-in-law for the custody of his nephew, Karl. Beethoven's yearning for a wife and a family was focused into his desire for full custody of his nephew and his attempts to provide a good domestic situation for the boy. Unfortunately, Beethoven's well meaning attempts to gain sole custody of Karl ended tragically. The stress of the custody battle depleted Beethoven's energy and caused his depression to worsen. With the exception of the Sonata in A Major, Op 101 and the song cycle *An die Ferne Geliebte*, which were written in 1816, Beethoven composed very few major works between 1815 and 1818, preoccupying himself with settings of folksongs and some other minor works for profit. These years were also difficult for Beethoven due to his worsening health and increasing deafness; around 1818 he had to start relying on written conversations. To make matters worse, by 1818, the turmoil of the Napoleonic wars caused Beethoven to lose many of his aristocratic friends and patrons, as well as the wide public audience he had enjoyed for his earlier pieces. Despite the frustration and loneliness Beethoven must have felt during this difficult time, he gradually recovered from his lapse in creativity with the composition of the Hammerklavier sonata. In 1819, Beethoven began writing the immense and spiritually powerful *Missa Solemnis*, and by 1820 he had acquired an ambitious workload. In May of 1820 Beethoven proposed to write three piano sonatas in three months for a Berlin publisher. He did not complete the sonatas in this time frame and composed Op 109, Op 110 and Op. 111 over the next two years. These three pieces, Beethoven's final piano sonatas, are among the greatest works for solo piano.

The crisis Beethoven overcame to write the late piano sonatas was intellectual as well as emotional. New, younger composers including Schubert, and Berlioz began producing innovative pieces in which the fundamental sonata structure of classical music was drawn into question. Although Beethoven had revolutionized sonata form during his heroic period in the early years of the nineteenth century, younger, avant-garde composers were going in totally new directions. Thus, Beethoven struggled to find a different approach to style so he would not be left behind. Inspired by the romantic concept of universal brotherhood, Beethoven adapted the simple lyricism of the folksongs he arranged into his late compositions, providing an intimate form of human communication through simple melody. Also adding to the directness of Beethoven's late works are the poignant sections of instrumental recitative and arioso, also inspired by vocal music. Beethoven also looked to music of the past for inspiration, particularly the contrapuntal works of Palestrina, J.S. Bach, and Handel. The fugal sections of Beethoven's late pieces helped him to again reinvent sonata form by providing new approaches to thematic development and tonality. Another structural innovation contained in Beethoven's late pieces is his reinterpretation of

variation form where each variation evolves out of the previous one and is highly original, rather than being merely an ornamentation of the original theme. Overall, Beethoven's late works are much more introspective than the works of his earlier periods. The sonatas composed between 1816 and 1822 contain the quiet maturity of a man who was forced to come to terms with hardship and loneliness. Unlike the vigorous heroic nature of Beethoven's earlier works, his late works convey a sense of spiritual transcendence through the religious majesty of their fugues, which reach beyond the traditional concept of sonata form; the intimacy of their lyrical melodies, which reach beyond the boundaries of communication to move every soul universally; and the speech-like character of their instrumental phrases, which reach beyond the boundaries of instrumental technique and attempt to acquire direct human speech.

Sonata in A Major, Op 101

The piano sonata in A Major, Op 101 was written in 1816; it is the first of the five sonatas that are included in Beethoven's late period. Op 101 contains many lyrical, folk-like melodies, especially in the first movement, which is marked *Etwas lebhaft und mit innigsten Empfindung* (somewhat lively with tender emotion). The first phrase of the opening movement presents thematic material that is important throughout the entire sonata. Its initial rising motive seems to be a heartfelt invocation that is answered with a similar descending gesture. Beethoven deviates from traditional tonality in this sonata. The opening thematic group appears to be in the dominant of E major rather than the expected tonic of A major, which is not strongly articulated until the return of the secondary thematic group at the end of the piece. More remote keys are visited in the development section, which manipulates material from the opening melody. Beethoven also uses the sparkling sonorities in the high register of the piano to add colour to his musical ideas. After the recapitulation, a brief Coda fragments the melody, which gradually rises to a peaceful conclusion. In contrast to the traditional slow sonata movements of the classical period, the second movement of Op 101 is a lively march. Noble dotted notes pervade the melody of the march, which is divided into A and B sections. As in the first movement, Beethoven makes ingenious use of tone colour, especially in the B section in which gentle lyricism adds contrast. The march is followed by a trio that opens with an imitation of a horn call. The flowing, melodious eighth notes of the trio provide a warm repose before the reprise of the energetic march.

The finale opens with a slow introduction that could also serve as the sonata's slow inner movement. Beethoven directs the pianist to play this section *Langsam und sehnsuchtvoll* (slowly and full of longing). The expressive figurations are reminiscent of vocal recitative or arioso as the piano cries out plaintively to the listener. After an almost operatic cadenza, the melody from the beginning of the first movement is reintroduced, but it is interrupted by expressive pauses, making it seem like a found recollection of this beautiful theme. The memory of the beginning soon grows energetic and joyful as it leads into the merry contrapuntal theme of the finale. A grand fugue serves as the development section in this movement and introduces some chromaticism and dramatic tension. Beethoven again makes expressive use of the sparkling high register of the piano in the recapitulation of the joyful, contrapuntal theme. As the Coda brings the sonata to an end, the music is fragmented as the melodies

seem to disappear into nothing before a powerful A major arpeggio brings the piece to its conclusion.

Sonata in A-Flat Major, Op 110
In his penultimate sonata Beethoven completely reinvents sonata form. The first movement seems more like a fantasia than a traditional sonata form. It begins with an expressive, cantabile primary theme that suddenly blossoms into quick, light arpeggiations of the tonic chord. These contrasting melodic and arpeggiated ideas are developed throughout the rest of the sonata, and the thematic elaboration continues into the recapitulation as the primary theme is varied upon repetition; however, its simple lyricism finally reappears in the final phrase of the movement, bringing it to a peaceful close.

Like the second movement of Op 101, the second movement of this sonata is also energetic and vigorous. Beethoven uses the difference between soft and loud dynamics and the low and high registers of the piano to add colour and build excitement. An inner section featuring flowing eighth notes contrasts with the chordal outer sections. Following the final repetition of the chordal section a Coda featuring accented chords punctuated by entire bars of rest leads into a modulation to the relative major key and a gradual slowing and quietening in preparation for the ensuing finale.

The final movement of Op 110 contains several sections, the first of which acts like a slow introduction. This slow section is very operatic in character; it imitates expressive recitative and arioso on the piano, setting the mood for the ensuing lyrical section that resembles an instrumental aria. Beethoven marked this section *Klagender Gesang* (Song of Lament), indicating its tragic, yet cantabile character. The lament seems to fade into darkness as the melody slows and descends into the lowest register of the piano; however, the ensuing fugue begins slowly in a low register and gradually builds upwards as if it is rising out of the darkness. The optimism of the fugue grows and becomes more lively until it is interrupted by the return of the *Klagender Gesang*, which is now elaborated and punctuated with rests that resemble plaintive sobs. The lament again sinks into the darkness of the low register, but this time it is answered by the entry of the fugue from above. In the higher register the fugal theme seems to evoke spiritual transcendence as the darkness of the lament is finally dispelled. The fugue again grows more lively and flows into an arpeggiated section that recalls the melody and atmosphere of the first movement and brings the sonata to a triumphant close.

Sonata in C Minor, Op 111
Beethoven may have been inspired by compositions of his past when he wrote the C Minor first movement of his final sonata. The serious, majestic mood of the slow introduction resembles several C Minor sketches he made in his early years in Vienna. The fusion of the past and present in Op 111 parallels the reflective, yet transcendental mood of the entire sonata, especially the theme and variations of the second movement.

After the introduction, which is reminiscent of a Baroque overture in its noble dotted notes, a low, rumbling tremolo builds up to the entry of the primary theme

in grim, menacing octaves. The rest of the first movement seems to be constructed out of elaborations of this theme; although a gentler, more lyrical melody is subsequently presented, the dark main theme soon returns towards the end of the exposition. Throughout the development section, manipulations of the main theme are presented. Beethoven uses counterpoint and fugal entries to develop the theme as well as contrast in tone color, dynamics and register. After the recapitulation of the original melodies, a brief Coda presents a soaring, passionate melody that leads towards a modulation to C Major in preparation for the theme and variations.

The second movement of Op 111 is an example of Beethoven's innovations in variation form. From the simple theme evolve original, emotionally expressive variations that seem to transcend towards the spiritual. Beethoven labeled the theme as an Arietta, which reflects its tender cantabile nature. It is incredible how this theme seems to evoke emotions such as reflection, yearning, resignation and finally acceptance in its simple rising and falling melodic contour. In the first variation the tempo increases slightly, and the flowing accompaniment brings heightened movement. The second variation introduces the rhythmic pattern of a long melodic note followed by a short one that predominates this variation and the next. The ensuing third variation is a joyful outburst that features quick 32^{nd} notes, which bring heightened rhythmic complexity and exuberance and give it an improvisatory feel. In the fourth variation, Beethoven deviates from the expected form of those which preceded it; instead of repeating each section of the theme, he now adds further elaboration. The melody of the theme is stripped away and only the chordal outlines are left in low chords and tremolos; the theme is then varied in the contrasting high register with light, delicate articulations. In the final variation the theme is extended to include several contrasting sections beginning with a tender return to the tempo and basic motivic elements of the original theme in the high register accompanied by sparkling trills. The music soon gains momentum as the accompaniment becomes quicker and more energetic, building towards the conclusion of the sonata, which ends with delicate, high sonorities that seem to reach beyond the boundaries of the instrument. At the conclusion of the second movement a short phrase featuring the melodic ideas of the original theme brings the movement full circle, suggesting completeness and spiritual reconciliation.

Joachim Segger has amazed and moved audiences with his solo piano playing since his recital debut in Convocation Hall, University of Alberta, at the age of fourteen. The youngest student to be awarded the Performer's Certificate at the Eastman School of Music in Rochester, New York, he made his Carnegie Recital Hall debut after winning the New York Canadian Women's Club Competition in his final undergraduate year.

A consummate musician, Segger's musical career embraces and excels as pianist, organist, improviser, arranger and teacher. He is sought after and acclaimed nationally and internationally as performer and clinician and has toured Canada, the US, Europe and South Africa as soloist, as Duo Majoya with Marnie Giesbrecht, as pianist for the Pre-Tenors and in a duo with saxophonist Charles Stolte. Current projects include creating and publishing Duo Majoya's organ and piano arrangements.

Educated at the Eastman School of Music, Rochester New York and University of Alberta, major teachers include Ernesto Lejano, Helmut Brauss, Hugh Bancroft, Menahem Pressler, Kurt Neumuller and the legendary Cecile Genhart (Eastman School of Music).

Dr Segger is Professor of Music (Piano) at The King's University College, Edmonton, Alberta and Adjunct Professor of Piano and Organ (Improvisation) at the University of Alberta. The recipient of numerous awards including Canada Council and Alberta Heritage, in 2005 he received the Province of Alberta Gold Medal for the innovative work and international profile of Duo Majoya, Joachim Segger and Marnie Giesbrecht. Segger and Giesbrecht co-direct the music at First Presbyterian Church, Edmonton and are co-chairs of Windspiration: Edmonton Organ Festival and national convention of the Royal Canadian College of Organists, July 30 to Aug. 2, 2007.

Information on Joachim's solo piano CD and Duo Majoya CD's can be seen at http://www.arktos.ca and http://www.majoya.com.

Upcoming Events

January

21 Sunday, 3:00 pm
Visiting Artist Recital
Richard Raymond, piano
Works by Ludwig van Beethoven, Franz Liszt, Frédéric Chopin and Julius Reubke
Admission: $15/stud/sen, $20/adult

22 Monday, 12:00 pm
Noon Hour Organ Recital
with organists
Allison Wonnick, John Scott, Philip Chow and Siu Ling Chiu
Works by Buxtehude, Couperin, Bach and Reger
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

26 Friday, 8:00 pm
Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1
(arranged with piano
by Gallois-Montbrun)
Admission: $15/stud/sen, $20/adult

28 Sunday, 8:00 pm
Master of Music Recital
Siu Ling Chiu, organist/conductor
Doctor of Music Recital
in Performance (Organ)
and Choral Conducting
JS Bach, Bolcom, Max Reger
with the U of A Recital Choir
Haydn, Brahms, Cabena, and Yeung, Pak Lung
Free admission

February

2 Friday, 8:00 pm
Kilburn Memorial Concert
at the Winspear Centre for Music
Visiting Artist Paul Jacobs, organ
Virtuosic organ music on the Davis Concert Organ by Johann Sebastian Bach, Cesar Franck, Max Reger, Olivier Messiaen and Julius Reubke
Admission: $15/stud/sen, $20/adult

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Pau Jacobs, organ
Free admission

3 Saturday, 8:00 pm
World Music on Stage
Admission: $10/stud/sen, $15/adult
For more information, contact The Centre for Ethnomusicology, 492-0274

4 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Beethoven *Symphony No 3 in E Flat, Op 55 (Eroica)*
Brahms Symphony No 4
in E Minor, Op 98
Admission: $10/stud/sen, $15/adult

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

Please donate to Campus Food Bank

department of Music

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Convocation Hall, Arts Building, Univerrsity of Alberta
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Visiting Artist

Richard Raymond, piano

Sunday, January 21, 2007
at 3:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Variations on "Tändeln und Scherzen" from Süssmayr's opera *Soliman II* (1799)	Ludwig van Beethoven (1770-1827)
Ballade No. 2 in B Minor (1853)	Franz Liszt (1811-1886)
Scherzo No. 2 in B-Flat Minor, Op 31 (1837)	Frédéric Chopin (1810-1839)

Intermission

Isoldens Liebestod aus Tristan und Isolde (Wagner) (1867)	Franz Liszt
Sonata in B-Flat Minor (1852) Allegro maestoso Andante sostenuto Allegro assai	Julius Reubke (1834-1858)

Co-sponsored by
CMC Central Alberta Committee

Richard Raymond is a music lover's dream. His playing is reminiscent of history's great pianists. Its depth, passion, virtuosity and individuality combine to set him apart from others of his generation.

Richard Raymond has won virtually every award there is to win in Canada. In 1990 he won the Montreal Symphony Orchestra Competition, as well as the "International Stepping Stone" of the Canadian Music Competition. In 1991 he captured all the top prizes in the Canadian Broadcasting Corporations Young Performer's Competition. In 1992 he was finally recognized on the international scene. He became only the second Canadian to win the prestigious Montreal International Competition triumphing over 49 contestants from 18 countries. Soon after, he won the Chamber Music Prize at the Van Cliburn Competition, the first award ever to go to a Canadian artist in this competition. Mr. Raymond received major prizes at the prestigious 1998 William Kapell International Piano Competition (United States) and the 1999 Vianna da Motta Competition (Portugal). He was one out of four winners in the 2003 International Web Concert Hall Competition. He is the 1998 recipient of the prestigious Virginia Parker Prize awarded by the Canada Council.

Raymond's performances with the Montreal Symphony, the Toronto Symphony, and essentially every major orchestra in Canada have been met with great excitement. Recitals, festival appearances and chamber music engagements have taken him across Canada, to Italy, France and the United States. Debuts at the Lincoln Center in New York, at the Ruhr Klavier-Festival in Germany, In Paris, France, and with the Shangai Symphony Orchestra were all memorable events.

Richard Raymond has produced five compact discs for the Analekta and Musica Viva labels. His second CD, dedicated to the works of Franz Liszt, was nominated Best CD of the year at the 1998 East Coast Music Awards. Mr. Raymond was nominated Artist of the year at the 1998 OPUS Awards in Montreal. The Dallas Morning News gave his Chopin “Waltzes” CD a special Grade A rating in May 2003 and hailed it as being “polished, highly poetic”. They go on to say that his performances of the Chopin Waltzes “never fail to be music rather than display pieces”. Richard Raymond’s newest CD featuring the Reubke Piano Sonata in B-flat minor and Beethoven’s Piano Sonata No.21 (“Waldstein”) was released in late 2003 by Analekta.

Raymond studied with Masters like the Great American Pedagogue Leon Fleisher, Marc Durand, and John Perry. He took first prize in piano and chamber music at the "Conservatoire de Musique du Quebec" in Montreal, and has a Master's degree from the "Universite de Montreal" and an Artist Diploma from the Royal Conservatory of Music of Toronto and the Peabody Conservatory of Music in Baltimore. Raymond has been appointed Associate Professor of Piano at McGill University in Montreal.

Richard Raymond is one of those rare artists who employs his virtuosity to express the full spectrum of human emotions. His technical brilliance combined with an intense passion for music-making serves as a conduit through which he reaches the hearts and souls of listeners.

Upcoming Events

January
22 Monday, 12:00 pm
Noon Hour Organ Recital
with organists
Allison Wonnick, John Scott, Philip Chow and Siu Ling Chiu
Works by Buxtehude, Couperin, Bach and Reger
Free admission

23 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Richard Raymond
Free admission

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Music at Convocation Hall II
Guillaume Tardif, violin
Roger Admiral, piano
Paganini 24 Caprices, Op 1
(arranged with piano
by Gallois-Montbrun)
Admission: $15/stud/sen, $20/adult

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and Choral Conducting
JS Bach, Bolcom, Max Reger
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Haydn, Brahms, Cabena, and Yeung, Pak Lung
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at the Winspear Centre for Music
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Noon-Hour Organ Recital

featuring **Organists**
Siu Ling Chiu
Phillip Chow
John Scott
Allison Wonnick

Monday, January 22, 2007
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring Organists

Doctor of Music Recital
Sunday, January 28
Siu Ling Chiu
Doctor of Music Recital in Performance
(Organ)
and Choral Conducting

Kilburn Memorial Concert
at the Francis Winspear Centre for Music
Friday, February 2 at 8:00 pm
Paul Jacobs, organ
Admission: $15/stud/sen, $20/adult

Noon Hour Organ Recitals
on Mondays
February 12, March 12, March 26
Convocation Hall, Arts Building
Free admission

Organ Masterclass
with Visiting Artists Paul Jacobs
Saturday, February 3
10:30 am
Convocation Hall, Arts Building
University of Alberta
Free admission

Program

Prelude, Fugue and Chaconne, BuxWV 137 — Dietrich Buxtehude (1637-1707)

Allison Wonnick

From *Mass for the Parishes* (1690) — Francois Couperin (1668-1733)

Kyrie

Gloria

Petit plein jeu

Tierce en taille

Dialogue

John Scott

Toccata and Adagio in C Major, BWV 564 — Johann Sebastian Bach (1685-1750)

Philip Chow

Fugue on the chorale "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op 52, No 3 — Max Reger (1873-1916)

Siu Ling Chiu

N.B.: Recording is not permitted without written consent from the performer(s).

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Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

5 Monday, 4:00-5:30 pm
Lecture "György Ligeti's Piano
Etudes - A Performer's Analysis"
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission
For information, call 492-0497

5 Monday, 8:00 pm
Visiting Artist Recital
Corey Hamm, piano
Etudes (a selection): György Ligeti
Four Dirges Op 9: Béla Bartók
Etudes (a selection): David Rakowski
Chute - Parachute (for piano and
tape): Michel Gonneville
Winnsboro Cotton Mill Blues:
Rzewski
Admission: $10/adult, $15/stud/sen

department of Music

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Music at Convocation Hall

Music at Convocation Hall I

Guillaume Tardif, violin
Roger Admiral, piano

Friday, January 26, 2007
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

24 Caprices, Op. 1
Piano accompaniment (1954)

Niccolò Paganini
(1782-1840)
arr Raymond Gallois-Montbrun
(1918-1994)

1st Book

No. 1 in E Major	Andante
No. 2 in B Minor	Moderato
No. 3 in E Minor	Sostenuto - Presto
No. 4 in C Minor	Maestoso
No. 5 in A Minor	Introduzione - Agitato
No. 6 in G Minor	Adagio

2nd Book

No. 7 in A Minor	Posato
No. 8 in E Flat Major	Maestoso
No. 9 in E Major	Allegretto
No. 10 in G Minor	Vivace
No. 11 in C Major	Andante
No. 12 in A Flat Major	Allegro

Intermission

3rd Book

No. 13 in B Flat Major	Allegro
No. 14 in E Flat Major	Moderato
No. 15 in E Minor	Posato
No. 16 in G Minor	Presto
No. 17 in E Flat Major	Sostenuto
No. 18 in C Major	Corrente
No. 19 in E Flat Major	Lento
No. 20 in D Major	Allegretto
No. 21 in A Major	Amoroso - Presto
No. 22 in F Major	Marcato
No. 23 in E Flat Major	Posato
No. 24 in A Minor	Tema con Variazioni

Program Notes
By Emily Grieve

Nicolò Paganini (1782-1840) was an idiosyncratic performer and composer who revolutionized virtuoso violin technique. Paganini's brilliant career had humble beginnings in Italy; he was first taught violin by his father, a dock-worker and amateur musician. By the time Paganini reached his teenage years, he was already impressing audiences with his command of technique. In 1810, he set out on the first of a long series of performing tours. Already on this first tour of Italy, Paganini's unorthodox behavior on and off the stage was attracting attention and criticism. His contempt for audiences, his inaccurate performances of other's compositions, and his musical jokes mimicking the sounds of animals on the violin, as well as his anarchic world view and many unstable affairs with women sparked controversy. From his personal idiosyncrasies emerge a strange duality in Paganini's character: as a virtuoso performer, he was a professional musician and the center of attention among audiences, yet he detested these audiences, and as a composer wrote many pieces to be performed in a private setting like his many chamber works for the guitar, which increased the importance of domestic music. By the end of his second tour of Italy in 1827, Paganini was forced to return home due to ill health; his lifestyle had finally caught up with him and he had contracted a venereal disease from which he never fully recovered. After his health somewhat improved, Paganini embarked on a tour of Austria in 1828 and Germany from 1828 to 1830 where he encountered many famous cultural figures including Franz Schubert, Johann Wolfgang von Goethe, Robert Schumann, Clara Wieck, and Franz Liszt whose virtuosity on the piano was inspired by Paganini. Paganini spent the next years touring France and Britain where he was surrounded by scandalous affairs and intrigues. In France Paganini made the acquaintance of the composer Hector Berlioz who also drew inspiration from the violin virtuoso. Paganini remained in France until the end of his life, he gave up touring and eventually concert performance in favour of composing and selling string instruments as his health declined. Even at the end of his life, scandal surrounded him; as he lay on his death-bed Paganini refused to be visited by a priest and was thus charged with impiety by the church and forbade a religious funeral and burial on consecrated land. This strange incident further adds to the mystery and idiosyncrasy of Paganini's compelling character and career.

Among the innovations Paganini introduced to the art of playing the violin is the expanded palate of tone color he employed in order to alter audiences' perceptions of the violin and the sounds it was capable of producing. Paganini was also the first violinist to be able to play double harmonics, and triple and perhaps even quadruple stops partly because

of his unusual flexibility and unorthodox playing stance, which allowed him to achieve maximal relaxation and dexterity. The influence that Paganini's virtuosity had on the Romantic era cannot be underestimated; his astounding technique inspired other musicians like Franz Liszt to realize the importance of virtuosity in art, which led to the rise of a new caliber of professional concert musician.

24 Caprices, Op.1
Although the Caprices were written in 1805, they were not published until 1820, when the Roman publisher, Ricordi published them along with four other pieces by Paganini as his first five opus numbers. Paganini dedicated the Caprices to "alli Artisi" (professional musicians), but they were initially judged as unplayable. As the standards of instrumental virtuosity were raised by performers like Paganini, the Caprices became a "bible" of violin technique and are often used as a compulsory piece for competitions and music schools.

Paganini did not originally intend the Caprices for public performance. However, they are not simply technical studies and show a high degree of musical originality and artistry. Each of the 24 Caprices presents a different technical aspect for the performer to master. As well as introducing a wide range of physical techniques, the Caprices contains a vast array of tone color, creating many different sounds and evoking many different moods on the violin. Paganini uses a juxtaposition of lyrical melodies, dizzying figurations, running scales, leaping arpeggios, double and triple stops, difficult parallel octaves, impressive counterpoint, and several violin effects like tremolos and harmonics to create the diversity among his Caprices.

Although it was originally composed for solo violin, the version of Paganini's 24 Caprices, Op. 1 featured in this concert contains the piano "embellishments" added by Raymond Gallois-Montburn (1918-1994). Gallois-Montburn was born in Saigon to French parents and moved back to France as a youth where he studied violin, theory and composition at the Paris Conservatoire. Although he won the Prix de Rome in 1944, Gallois-Montburn later pursued a career as a concert violinist, touring across Europe, Africa and Japan. In 1957 he accepted a teaching position at the Versailles Conservatoire, and subsequently moved to the Paris Conservatoire, where he stayed until 1983 when he was elected into the Academie des Beaux-Arts. Only towards the end of his life did Gallois-Montburn, a renowned teacher and performer, return to the art of composition. His additions to Paganini's masterwork are harmonically adventurous and colorful, allowing performers and audiences alike to perceive the Caprices in a new way.

Impressive arpeggios and tremolos are used in Caprice No.1, but No.2 presents a contrast in its smooth figurations that recall the solo violin works of J.S. Bach. Caprice No. 3 opens with a haunting melody in parallel octaves; Paganini uses this eerie effect again in the opening to No. 15, bringing symmetry to the whole work. In No. 4 Paganini pays homage to Mozart in the lively middle section. Stormy, whirling scales and figurations are heard in No. 5 followed by dark, mysterious melodies in numbers 6 and 7. No. 9 opens with an imitation of hunting horns; Paganini also uses horn-like fanfares in numbers 14, 18, 19 and 22. After the whirling figurations in No. 10, Paganini introduces some lyricism in 11, 12 and 13. Sweet cantabile lyricism is again heard in numbers 20 and 21, which seem to recall the *bel-canto* style of operatic singing. After the difficult double and triple stops and octaves in numbers 22 and 23, Caprice No. 24 presents a theme and variations, which seems to sum up the entire work with its wide variety of tone color and its contrast between difficult figurations and lyricism. The theme of No. 24 has become universally known; it has been adapted into new sets variations by many different composers including Brahms, Rachmaninoff and Lutosławski.

Musicians

Violinist **Guillaume Tardif** was born in Quebec City in 1975. He graduated from the Conservatoire de Quebec in 1997 (DESM2, Premier Prix de Violon) and from the Eastman School of Music, University of Rochester, in 2000 (Doctor of Musical Art). His recent research consisted of performances in Canada and abroad (US, Brazil, Peru, Netherlands, Norway, Sweden, Korea), recordings and broadcasts, violin compositions and arrangements, and pedagogical publications. He joined the Department of Music in 2003.

Roger Admiral coaches contemporary chamber music at the University of Alberta. Recent performances include a recital with baritone Nathan Berg as part of the Great Performers series at Lincoln Center (New York City), solo recitals as part of the Wroclaw Festival of Polish Contemporary Music and as a soloist with New Music Concerts Ensemble (Toronto) conducted by Robert Aitken. Roger is also part of Duo Kovalis with Montreal percussionist Philip Hornsey.

Upcoming Events

January
28 Sunday, 8:30 pm
Doctor of Music Recital (Organ Performance and Choral Conducting)
Siu Ling Chiu, conductor
with the U of A Recital Choir
Haydn, Brahms, Cabena, and Yeung, Pak Lung
Free admission

February
2 Friday, 8:00 pm
Kilburn Memorial Concert
at the Winspear Centre for Music
Visiting Artist Paul Jacobs, organ
Virtuosic organ music on the Davis Concert Organ by Johann Sebastian Bach, Cesar Franck, Max Reger, Olivier Messiaen and Julius Reubke
Admission: $15/stud/sen, $20/adult

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs, organ
Free admission

4 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Beethoven *Symphony No 3 in E Flat, Op 55 (Eroica)*
Brahms *Symphony No 4 in E Minor, Op 98*
Admission: $10/stud/sen, $15/adult

5 Monday, 12:00 pm
Music at Noon, Convocation Hall Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 4:00-5:30 pm
Lecture "György Ligeti's Piano Etudes - A Performer's Analysis"
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
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Corey Hamm, piano
Etudes (a selection): György Ligeti
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7 Wednesday, 8:00 pm
Alberta Baroque Ensemble Concerto Competition
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11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
All Saints' Anglican Cathedral
10035 - 103 Street
Admission: $10/stud/sen, $15/adult

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, Univerrsity of Alberta
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Siu Ling Chiu, Conductor

Candidate for the Doctor of Music degree
in Organ Performance and Choral Conducting
and the **U of A Recital Choir**
with **Philip Chow, piano/organ**

Program

Sunday,
January 28, 2007
at 8:30 pm

Convocation Hall

Arts Building
University of Alberta

DEPARTMENT OF
MUSIC

Program

Missa Brevis Sancti Joannis de Deo — Joseph Haydn (1732-1809)
(Kleine Orgelmesse) H XXII:7

I. Kyrie
II. Gloria
III. Credo
IV. Sanctus
V. Benedictus
VI. Agnus Dei

Jessica Fontaine, soprano

Philip Chow, organ

Hosanna to the Son of David — Healey Willan (1880-1968)

Prayer of St. Francis — Barrie Cabena (b. 1933)

Tracy Cantin, soprano
Jordan van Biert, tenor

O Heiland reiss die Himmel auf, Op 74, No 2 — Johannes Brahms (1833-1897)

當感謝 (Be Thankful) — Pak Lung Yeung (b. 1931)

Amy Gartner, Soprano
Philip Chow, piano

In partial fulfillment of the requirements for the Doctor of Music degree (Organ Performance and Choral Conducting) for Ms Chiu.

Ms Chiu is a recipient of a Beryl Barns Memorial Graduate Award, a Povost Doctoral Entrance Award, Graduate Teaching Assistantship, a Harry Farmer Scholarship in Organ Performance, and a Margo Fraser Memorial Scholarship in Music.

Texts and Translations

Missa Brevis Sancti Joannis de Deo, H XXII:7

Kyrie

Kyrie eleison.	Lord, have mercy.
Christe eleison.	Christ, have mercy.
Kyrie eleison.	Lord, have mercy.

Gloria

Gloria in excelsis Deo.	Glory to God in the highest.
Et in terra pax	And on earth peace
Hominibus bonæ voluntatis.	to all those of good will.
Laudamus te. Benedicimus te.	We praise Thee. We bless Thee.
Adoramus te. Glorificamus te.	We worship Thee. We glorify Thee.
Gratias agimus tibi	We give thanks to Thee
Propter magnam gloriam tuam.	for Thy great glory.
Domine Deus, Rex coelestis,	Lord God, Heavenly King,
Deus Pater omnipotens.	God the Father almighty.
Domine Fili unigenite Jesu Christe.	Lord Jesus Christ, the only begotten Son.
Domine Deus, Agnus Dei,	Lord God, Lamb of God,
Filius Patris.	Son of the Father.
Qui tollis peccata mundi,	Thou who takest away the sins
Miserere nobis.	of the world,
Qui tollis peccata mundi,	have mercy upon us.
Suscipe deprecationem nostram.	Thou who takest away the sins
Qui sedes ad dexteram Patris,	of the world,
Miserere nobis.	receive our prayer.
	Thou who sittest at the right hand of the Father,
	have mercy upon us.
Quoniam tu solus Sanctus,	For thou alone art holy,
Tu solus Dominus,	thou alone art the Lord,
Tu solus Altissimus, Jesu Christe.	thou alone art the most high, Jesus Christ.
Cum Sancto Spiritu	With the Holy Spirit
In gloria Dei Patris.	in the glory of God the Father.
Amen.	Amen.

Credo
Credo in unum Deum.
Patrem omnipotentem,
Factorem coeli et terrae,
Visbilium omnium et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum,
Et ex Patre natum ante omnia sœcula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum non factum,
Consubstantialem Patri:
Per quem omnia facta sunt.
Qui propter nos homines,
Et propter nostram salutem
Descendit de coelis.

Et incarnatus est de Spiritu Sancto
Ex Maria Virgine, et homo factus est.
Crucifixus etiam pro nobis
Sub Pontio Pilato,
Passus et sepultus est.

Et resurrexit tertia die
Secundum Scripturas.
Et ascendit in coelum,
Sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
Judicare vivos et mortuos;
Cujus regni non erit finis.
Et in Spiritum Sanctum,
Dominum, et vivificantem,
Qui ex Patre Filioque procedit.
Qui cum Patre et Filio
Simul adoratur et conglorificatur,
Qui locutus est per Prophetas.
Et unam sanctam
catholicam et apostolicam ecclesiam.
Confiteor unum baptisma,
In remissionem peccatorum.
Et expecto resurrectionem mortuorum
Et vitam venturi sæculi.
Amen.

Creed
I believe in one God.
The Father almighty,
maker of heaven and earth,
and of all things visible and invisible.
And I believe in one Lord Jesus Christ,
the only begotten Son of God,
begotten of the Father before all ages.
God from God, light from light,
true God from true God.
Begotten not made,
of one substance with the Father,
by Whom all things were made.
Who for usand for our salvation
came down from heaven.

And was incarnate by the Holy Spirit,
of the Virgin Mary, and was made man.
He was crucified also for us
under Pontius Pilate,
he suffered, and was buried.

And on the third day He rose again
According to the Scriptures:
and ascended into heaven and
is seated at the right hand of the Father.
He shall come again with glory
to judge the living and the dead;
and of His kingdom there will be no end.
And I believe in the Holy Spirit,
the Lord and Giver of Life,
Who proceeds from the Father and the Son,
Who together with the Father and the Son
is worshipped and glorified,
who spoke to us through the Prophets.
And I believe in one holy
catholic and apostolic Church.
I confess one baptism
for the remission of sins.
I await the resurrection of the dead
and the life of the world to come.
Amen.

Sanctus

Sanctus, Sanctus, Sanctus,	Holy, Holy, Holy,
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra Gloria tua.	Heaven and earth are full of Thy glory.
Osanna in excelsis.	Hosanna in the highest.

Benedictus

Benedictus qui venit	Blessed is He that cometh
In nomine Domini.	in the name of the Lord.
Osanna in excelsis.	Hosanna in the highest.

Agnus Dei

Agnus Dei,	Lamb of God,
Qui tollis peccata mundi,	Who takest away the sins of the world,
Miserere nobis.	have mercy upon us.
Agnus Dei,	Lamb of God,
Qui tollis peccata mundi,	Who takest away the sins of the world,
Miserere nobis.	have mercy upon us.
Agnus Dei,	Lamb of God,
Qui tollis peccata mundi	Who takest away the sins of the world,
Dona nobis pacem.	Grant us peace.

Hosanna to the Son of David

Hosanna to the Son of David.
Blessed is He that cometh in the name of the Lord.
O King of Israel.
Blessed is He that cometh in the name of the Lord.
Hosanna in the highest.

Prayer of St. Francis

Lord, make me an instrument of thy peace.
Where there is hatred,
let me sow love;
Where there is injury,
let me sow pardon;
Where there is doubt, faith;
Despair, hope;
Darkness, light;
Where there is sadness, joy.

Prayer of St. Francis (cont'd)
Lord, make me an instrument of thy peace.
O Divine Master,
Grant that I may not so much seek
to be consoled as to console;
To be understood as to understand,
To be loved as to love;
For it is in giving that we receive;
It is in pardoning that we are pardoned,
It is in dying that we are born to eternal life.
Lord, make me an instrument of thy peace.

O Heiland, reiß die Himmel auf

O Heiland, reiß die Himmel auf,
Herab, herab vom Himmel lauf,
Reiß ab vom Himmel Tor und Tür,
Reiß ab, wo Schloss und Riegel für.

O Gott, ein' Tau vom Himmel gieß,
Im Tau herab, o Heiland fließ,
Ihr Wolken, brecht und regnet aus,
Den König über Jakobs Haus.

O Erd', schlag aus, schlag aus, o Erd'.
Daß Berg und Tal grün alles werd',
O Erd', herfür dies Blümlein bring,
O Heiland, aus der Erden spring.

Hier leiden wir die größte Not,
Vor Augen steht der bittre Tod,
Ach komm, führ uns mit starker Hand
Von Elend zu dem Vaterland.

Da wollen wir all' danken dir,
Unserm Erlöser für und für,
Da wollen wir all' loben dich,
Je allzeit immer und ewiglich.
Amen.

O Saviour, tear open the heavens,
flow down to us from heaven above;
tear off heaven's gates and doors,
tear off every lock and bar.

O God, a dew from heaven pour;
in the dew, O Saviour, downward flow.
Break, you clouds, and rain down
the king upon Jacob's house.

O earth, burst forth, burst forth, O earth,
so that mountain and valley all become green;
O earth, bring forth this little flower;
O Saviour, spring forth out of the earth.

Here we suffer the greatest distress;
before our eyes stands bitter death.
Ah, come lead us with your powerful hand
from this misery to our Father's land.

Therefore let us all give thanks to you,
our Redeemer, for ever and ever.
Therefore let us all give praise to you
at all times, always, and forever.
Amen.

當感謝 (Be Thankful)

當感謝，當感謝，上主恩領年復年。
縱然風高浪急艱難險阻，主恩常在，要感謝。
當感謝，當感謝，上主意念高且深。
縱然世事煩擾，惶恐不安，主愛浩瀚，要感謝。
當感謝，當感謝，上主同在未曾離。
縱然心力交瘁親友離散，主仍偕行，要感謝。
感謝我主在清晨，感謝我主在黃昏，
無論午間，或深夜，每天數算主恩典。
豐富供應未敢忘，仰望主恩走向前，
生活聖潔聽主話，見証主愛永不變。
歡樂時感謝我主，困難時感謝我主，
無論飽足或痛苦，常常數算主恩典。
多年眷顧未敢忘，有主引領走向前，
謝主宏恩遵主命，與主同行永不停。
跟隨主，永不停。啊！永不停。

Be Thankful

Be thankful, be thankful,
for His blessings all these years.
The winds rose high and waves churned rough;
Amid challenges you'll always find His gracious love.
Be thankful, be thankful:
His plans are deep and high.
By worry and fear our world is troubled.
Yet be thankful, be thankful,
for His love is bountiful.
Be thankful, be thankful,
our Lord is but a prayer away.
Worn out and low in spirits,
with friends and family far away.
Yet be thankful still, be thankful,
for with us God forever stays.
Praise our Lord at dawn.
Praise our Lord at dusk.
Midday or midnight, count His blessings every day.
Let's never forget such rich provisions:
Onward we go looking up to His guidance.
Live a life wholly obeying His Word:
Bear witness to His unchanging Love.
Thank our Lord in happiness.
Thank our Lord in hardships.
In good times and bad,
count His blessings alone.
Never forget His blessings.
Give thanks to His unbounded grace.
Yield to His commands,
Follow Him in a ceaseless pace.

U of A Recital Choir

Soprano
Jessica Fontaine
Amy Gartner
Christine Janes
Alexandra Malayko
Kyra Noster
Eve Richardson

Alto
Caitlin Alton
Ruth Brodersen
Tracy Cantin
Lana Cuthbertson
Lindsay Elford
Olwyn Supeene

Tenor
Jordan Van Biert
Nathan Forsyth
Iain Gillis
Rover Lai
Doug Laver
Yu Ting Lin
John Scott
Pete Uitvlugt

Bass
Matt Blimke
Philip Chow
Marvin Dueck
Chris Vander Hoek
Brendan Lord
Paul Ney
Adam Robertson
Anthony Wynne

Instrumentalists

Violin
Alexandra Campbell
Jee Won Chang*
Misun Choi
Janet Chung
Vania Poon
Darrell Soetaert

Cello
Anthony Bacon
Caitlin Smith

Bass
Mark Radosh

* concert master

Nicholas Arthur

KILBURN

MEMORIAL CONCERT SERIES

2006 Season

Presenting

Paul Jacobs, organ



Friday, February 2, 2007
8:00 pm
Francis Winspear Centre for Music



DEPARTMENT OF
MUSIC

Program

Prelude and Fugue in A Minor, BWV 543 — Johann Sebastian Bach (1685-1750)

Prelude, Fugue, et Variation, Op18 (c.1862) — Cesar Franck (1822-1890)

Fantasia and Fugue on BACH, Op 46 (1900) — Max Reger (1873-1916)

Intermission

L'Ascension (1933) — Olivier Messiaen (1908-1992)

Alleluias sereins d'une âme qui désire le ciel ("Serene alleluias of a soul that longs for heaven")

Transports de joie d'une âme devant la gloire du Christ qui est la sienne ("Outbursts of joy before the glory of Christ, which is its own glory")

Sonata on the 94th Psalm (1857) — Julius Reubke (1834-1858)

[Grave-Larghetto]

1. O Lord God of vengeance, show thyself.
2. Arise, Judge of the world: and reward the proud after their deserving.

[Allegro con fuoco]

3. Lord, how long shall the ungodly triumph?
6. They murder the widow, and the stranger: and put the fatherless to death.
7. They say the Lord shall not see: neither shall the God of Jacob regard it.

[Adagio]

17. If the Lord had not helped me, my soul should have been put to silence.
19. In the multitude of the sorrows that I had in my heart: thy comforts have refreshed my soul.

[Allegro]

22. But the Lord is my refuge: and my God is the strength of my confidence.
23. He shall recompense them their wickedness, and destroy them in their own malice.

Paul Jacobs made musical history at the age of 23 when, on the 250th anniversary of the death of J S Bach in 2000, he played the composer's complete organ music in an 18-hour non-stop marathon in Pittsburgh. Today, Mr Jacobs is one of America's most active organists with performances in North America, South America, Australia, Asia, and Europe. He is also among the youngest faculty appointments at The Juilliard School, where he was named chairman of the organ department in 2004. He has just been awarded Juilliard's 2007 William Schuman Scholars Chair, received previously by such artists as Milton Babbitt, the Julliard String Quartet, and Fred Sherry, which is presented annually to an artist and educator who has made significant contributions both to the intellectual and artistic life of the Juilliard community.

Known for his "charismatic showmanship and unflagging exuberance" (Wall Street Journal), Mr Jacobs possesses a vast repertoire spanning from the 16th century through contemporary times. He has performed the complete organ works of Olivier Messiaen in a series of nine-hour, one-day marathons in Atlanta, Los Angeles, Minneapolis, San Francisco, Seattle, Washington DC, Chicago, where the Chicago Tribune called him "one of the most supremely gifted young organists of his generation," and in New York, where The New York Times praised his "supple technique and vivid interpretive imagination."

This season Mr Jacobs will crisscross the continent giving recitals and master classes in cities large and small throughout the U.S. and Canada. Among them are Atlanta, Denver, Edmonton, Minneapolis, Phoenix, Pittsburgh, St. Louis, Toronto, and Washington, DC. Highlights include a recital on the new Fred J Cooper Memorial Organ, the largest concert hall organ in America, at Philadelphia's Kimmel Center and a return to Los Angeles where last season he performed the Messiaen organ cycle for a performance on the new Gehry organ at Disney Hall.

Paul Jacobs began studying the piano at the age of six and the organ at age 13. At 15 he was appointed head organist of a parish of 3,500 families in his hometown of Washington, Pennsylvania. Mr Jacobs studied at The Curtis Institute of Music, where he double-majored in organ with John Weaver and harpsichord with Lionel Party. At Yale University, where Mr Jacobs subsequently studied organ with Thomas Murray, he received a Master of Music degree and Artist Diploma and was awarded several honors, including the Dean's Prize and the Faculty Prize of the Institute of Sacred Music. Most recently, Mr Jacobs was presented with the Yale School of Music's Distinguished Alumni Award. Mr Jacobs has captured first prize in numerous competitions, including the 1999 Fort Wayne National Organ Competition and the 1998 Albert Schweitzer National Organ Competition and is the first organist ever to be honored with the Harvard Musical Association's Arthur W Foote Award.

In addition to concert appearances and teaching, Mr Jacobs has been a featured performer at national and regional conventions of the American Guild of Organists and performs frequently at festivals throughout the US and abroad. He has appeared on American Public Media's "Pipedreams" and "St. Paul Sunday," Bavarian Radio, Brazilian Arts Television, ABC-TV's World News Tonight, Australian Broadcasting, and NPR's Morning Edition.

Paul Jacobs is represented by Phillip Truckenbrod Concert Artists
www.concertartists.com / towerhill-recordings.com and records for the JAV label
Recordings can be purchased at www.pipeorgancds.com

Organ Masterclass
Saturday, February 3, 2007
10:30 am-12:00 pm
Convocation Hall, Arts Building
University of Alberta
(complimentary CD with Kilburn concert ticket!)

Upcoming Events

February

3 Saturday, 10:30 am
Organ Masterclass
Visiting Artist Paul Jacobs
Free admission

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University Symphony Orchestra
Tanya Prochazka, Conductor
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Free admission

7 Wednesday, 8:00 pm
Alberta Baroque Ensemble Scholarship and Concerto Competition
Admission: $10/stud/sen, $15/adult

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano
Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré, Claudio Monteverdi, and Thomas Morley
All Saints' Anglican Cathedral
10035 - 103 Street
Admission: $10/stud/sen, $15/adult

11 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke – *Bliss – Variations on an Unchanging Rhythm*
Joseph Turrin – *Serenade Romantic*
Percy Aldridge Grainger – *Children's March: "Over the Hills and Far Away"*
Scott McAllister – Black Dog
featuring Jeff Campbell, clarinet soloist
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Vancouver Chamber Choir *Jon Washburn, conductor*

Masterclass
Saturday, March 10, 2007, 10:00 am —12:00 noon
Free admission

Concert
Saturday, March 10, 2007
8:00 pm
Convocation Hall, Arts Building, University of Alberta
Tickets: $15/student/senior, $20/adult
Their visit is made possible through the support of
The Canada Council and The Alberta Foundation for the Arts

For more information, please contact the
Department of Music, Fine Arts Building 3-82,
Telephone: 492-0601.

DEPARTMENT OF
MUSIC

Windspiration: Edmonton Organ Festival, July 30-August 2, 2007
Please mark your calendar for this 4 day extravaganza of events including three concerts on the Davis Organ at the Winspear:
Olivier Latry (Paris), Ken Cowan (Canada/New York), Denis Bedard (Quebec/Vancouver), and Brian Jones, percussion, with Marnie Giesbrecht (Edmonton) and much more!
Full details soon at www.rcco.edmonton.ab.ca/convention.

Pro Coro Canada
THE CHOIR



Gala
Benefit
Recital



John Tessier
Nathan Berg
Jeremy Spurgeon

Sunday, February 18, 7 PM
Winspear Centre for Music

Recital Tickets: $30 & $40
Meet the Performers
Post-recital Reception: $50
(A portion of reception ticket is tax-deductible.)
Winspear Box Office 428-1414

Art Sale



Nicholas Arthur Kilburn
Memorial Concert Series

In 1980, Peter Kilburn made a substantial contribution to the Department for the purpose of initiating the Nicholas Arthur Kilburn Concerts, a series of concerts by world renowned artists. Over the years, he contributed even more money, wisdom and guidance to the project, to the point that now the fund provides not only for the yearly NAK Concert, but also supports a series of six to eight other concerts yearly given by Faculty and friends here at the University.

The name of Kilburn at this University stands for generosity, vision and dedication to excellence in music performance, and is responsible in no small measure for the reputation the Department of Music enjoys across the country.

This series of annual concerts is organized in memory of Nicholas Arthur Kilburn (1875-1931), a former member of the University of Alberta Board of Governors, by his late sons Nicholas Weldon and Peter (BA, University of Alberta, 1929). The presence of ***Paul Jacobs*** here tonight is made possible by the generosity of the Kilburn family.

1981: Jorge Bolet, pianist
1982: (spring) York Winds
1982: (fall) Vancouver Chamber Choir
1983: Shura Cherkassky, pianist
1984: Guy Fallot, cellist
1985: Elly Ameling, soprano
1986: Eugene Istomin, pianist
1987: Franco Gulli, violinist
1988: Maureen Forrester, contralto
1989: Marek Jablonski, pianist
1990: Joseph Swensen, violinist
1991: Kaaren Erickson, soprano
1992: Detlef Kraus, pianist
1993: Ofra Harnoy, cellist
1994: Heinz Holliger, oboist
1995: Louis Quilico, baritone
1996: Stephen Hough, pianist
1997: Antonin Kubalek, pianist
with Ivan Zenaty, violinist
1998: David Higgs, organist
1999: Edith Wiens, soprano
2000: Convivium, keyboard trio
2001: Claude Frank, piano
2002: Jens Lindemann, trumpet
2003: Nathan Berg, baritone
2004: Octagon 2005
2005: Gilbert Kalish

FACULTY OF ARTS
UNIVERSITY OF ALBERTA

DEPARTMENT OF MUSIC

UNIVERSITY SYMPHONY ORCHESTRA

Tanya Prochazka,
Conductor



Sunday, February 4, 2007
at 8:00 pm

Arts Building
University of Alberta

Program

Symphony Number 3
in E Flat, Op 55 (Eroica) (1803-04) — Ludwig van Beethoven (1770-1827)

I. Allegro con brio
II. Marcia funebre (Adagio assai)
III. Scherzo (Allegro vivace) & Trio
IV. Finale (Allegro molto – Poco andante – Presto)

Intermission

Symphony Number 4
in E Minor, Op 98 (1884-85) — Johannes Brahms (1833-1897)

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso – Poco meno presto – Tempo I
IV. Allegro energico e passionate – Più Allegro

The University Symphony Orchestra, 2006-2007
Tanya Prochazka, Conductor

Flute
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray*

Piccolo
Lindsay Elford

Oboe
Matt Jaffray
Alyssa Miller*
Eric Wolfe-Gordon

Clarinet
Amber Alackson*
Michelle Davies*

Bassoon
Aaron Hryciw
Lisa Hryciw*
Doug Montgomery

Contrabassoon
Doug Montgomery

French Horn
Leif Anderson
Rachel Erdmann
Jennifer Reimer
Olwyn Supeene*

Trumpet
Ashley Clelland*
Katie Jahnsen
Chelsea Mandrusiak

Timpani
Tina Chia*
Court Laslop

Percussion
Stephen Stone*

Violin
Kim Bertsch
Alexandra Campbell
Jee-Won Chang
Alissa Cheung*
Misun Choi
Janet Chung*
Martine den Bok**
Leigh Dyrda
Daniel Gervais
Natalia Gomez-Perez
Quinn Grundy
Ken Heise
Miriam Herbold
Aaron Hryciw
Yoko Ito
Amy Kao
Courtney Parker
Grant Sigurdson
Darrell Soetaert
Monika Wensel
Jenn West
Charles Wong

Viola
Jeanette Comeau*
Leanne Dammann*
Daniel Eggert
Robin Leicht
Leslie Mahr
Avena Ross
Charlene VandenBorn

Cello
Anthony Bacon*
Owen Barnes
James Baumgartner
Julia Dolman
John Fedor
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith*

Double Bass
Jonathan Hickle
Jeff Johnson*
Taddes Korris
Roxanne Nesbitt
Mark Radosh*
Ted Tessier
Thomas Martin

**denotes Concertmaster
*denotes rotating section leader (principal)

Upcoming Events

February

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the
Department of Music
Free admission

5 Monday, 4:00-5:30 pm
Lecture "György Ligeti's Piano Etudes - A Performer's Analysis"
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission
For information, call 492-0497

5 Monday, 8:00 pm
Visiting Artist Recital
Corey Hamm, piano
Etudes (a selection): György Ligeti
Four Dirges Op 9: Béla Bartók
Etudes (a selection): David Rakowski
Chute - Parachute (for piano and tape): Michel Gonneville
Winnsboro Cotton Mill Blues: Rzewski
Admission: $20/adult, $15/stud/sen

6 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission

7 Wednesday, 8:00 pm
Alberta Baroque Ensemble
Concerto Competition
Admission: $10/stud/sen, $15/adult

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano
Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré, Claudio Monteverdi, and Thomas Morley All Saints' Anglican Cathedral
10035 - 103 Street
Admission: $10/stud/sen, $15/adult

11 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke – *Bliss – Variations on an Unchanging Rhythm*
Joseph Turrin – *Serenade Romantic*
Percy Aldridge Grainger – *Children's March: "Over the Hills and Far Away"*
Scott McAllister – Black Dog
featuring
Jeff Campbell, clarinet soloist
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

12 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta
Department of Music
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

Visiting Artist

Corey Hamm, piano

Monday, February 5, 2007
at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

"ANCIENT MUSIC FROM THE TWENTIETH CENTURY"

Four Dirges, Op. 9a (1909-10) — Béla Bartók (1883-1945)

Etude No. 15 "The Third Man" (1997)
Etude No. 8 "Close Enough For Jazz" (1995)
Etude No. 7 "Les arbres embues" (1995)
Etude No. 67 "Ain't Got No Right" (2005)
— David Rakowski (b.1958)

Chute-Parachute(1989) (for piano and recording) — Michel Gonneville (b.1950)

Intermission (10 minutes)

Des pas sur la neige (1909) — Claude Debussy (1862-1918)

Winnsboro Cotton Mill Blues (1979) — Frederic Rzewski (b.1938)

Etude No. 11 "En suspens" (1993)
Etude No. 14 "Columna Infinita" (1993)
Etude No. 5 "Arc-en ciel" (1985)
Etude No. 1 "Désordre" (1985)
— György Ligeti (1923-2006)

Dr Corey Hamm is Assistant Professor of Piano and Chamber Music at The University of British Columbia in Vancouver, Canada. There, with Giorgio Magnanensi, he is co-director of the UBC Contemporary Players. Hamm is also pianist with the contemporary music ensembles Hammerhead Consort, The Nu:BC Collective, and Tango Paradiso. In June 2006 Hamm was pianist for an exciting month long project in Bali combining a small western ensemble from Vancouver with a Balinese Gamelan in a new work by composer and ethnomusicologist Michael Tenzer. A film documentary is being made about this fascinating project. "Pianist Hamm's Gift Unlocks Mysteries of Music," the

Halifax Chronicle Herald wrote of Hamm's solo concert tour promoted by the Debut Atlantic organization. Other tours of Canada have been sponsored by the Debut Incorporated series in Montreal and the Debut series at the National Arts Centre in Ottawa. Hamm won first prize in the 2004 Elinor Bell Piano Fellowship Competition in Minnesota, was a semi-finalist in the 5th Orleans International Contemporary Piano Competition in Orleans, France 2002, and was the second prizewinner at the 1995 Eckhardt-Gramatté Competition for Contemporary Piano Music.

As a founding member of Hammerhead Consort, Hamm has been broadcast from the prestigious Witold Lutoslawski Studio on tour in Poland in June 2000 under the auspices of both The Canada Council and Polish Radio and drew rave reviews at the 2000 Winnipeg New Music Festival. Hammerhead released its second CD, Traffic, in 1999, and their first CD won Best Classical Recording at the 1993 ARIA Awards. Future plans include more CDs of music by Bartók, Rzewski, Kapustin, Helweg, and Carl Orff's Carmina Burana. CBC Radio recorded Hammerhead in premieres of works by Hamel, Helweg and Godin at the opening concert of New Music Concerts 2004-2005 season in Toronto and the Consort premiered Howard Bashaw's Concerto for Two Pianos and Two Percussion with the Edmonton Symphony Orchestra in March 2000. They have won such important Canadian awards as the Sir Ernest Macmillan Memorial Foundation Chamber Music Award (1992), and the CIBC National Music Competition (1991).

Hamm is regularly broadcast on CBC Radio as soloist and chamber musician and is actively involved in the promotion and performance of contemporary music. NPR and Polish Radio have also broadcast his performances in Europe, Canada and the USA. He has been involved in the commissioning of over sixty solo, chamber and concerto works and has performed with the Vancouver Symphony Orchestra, the Lethbridge Symphony, the Edmonton Symphony Orchestra and, most recently, The Symphonic Wind Ensemble of Minneapolis in Gershwin's Rhapsody in Blue under Craig Kirchhoff.

Hamm studied with pianists Stéphane Lemelin, Ernesto Lejano, Thelma Johannes O'Neill, Marek Jablonski, and completed his Doctoral degree at the University of Minnesota with Lydia Artymiw. Two consecutive scholarships from the Johann Strauss Foundation have taken Hamm to the Mozarteum in Salzburg, Austria for summer study with Claude Helffer, Sergio Perticaroli and Karl-Heinz Kammerling. During the summers of 1993 and 1994, Hamm studied in the French Piano Institute at the Ecole Normale in Paris where he was awarded a special prize for Excellence in Performance. There, he had the opportunity to perform the complete piano works of Henri Dutilleux for the composer himself and his wife, pianist Genevieve Joy. He is currently on Faculty of the Young Artist's Experience (YAE) summer program in Vancouver, was on the piano faculty of the Alberta College Conservatory of Music in Edmonton from 1994 to 2001, and is a frequent adjudicator in Canada and the USA.

Upcoming Events

February

6 Tuesday, 3:30-5:00 pm
Piano Masterclass
Visiting Artist Corey Hamm
Studio 27, Fine Arts Building
Free admission

7 Wednesday, 8:00 pm
Alberta Baroque Ensemble
Concerto Competition
Admission: $10/stud/sen, $15/adult

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests Nora Bumanis, harp; Janet Scott Hoyt, piano; Jolaine Kerley, soprano. Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré, Claudio Monteverdi, and Thomas Morley All Saints' Anglican Cathedral, 10035 - 103 Street
Admission: $10/stud/sen, $15/adult

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Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke *Bliss: Variations on an Unchanging Rhythm*
Joseph Turrin *Serenade Romantic*
Percy Aldridge Grainger *Children's March: "Over the Hills and Far Away"*
Scott McAllister *Black Dog*
Soloist: Jeff Campbell, clarinet
Anthony Iannacone *Sea Drift*
Admission: $10/stud/sen, $15/adult

12 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music. Free admission

16 Friday, 8:00 pm
Music at Convocation Hall I
Shelley Younge, flute
Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale): George Crumb
Suite Hebraic: Srul Irving Glick
Chamber Symphony No 1, Op 9: Schoenberg, arr Anton Webern
Admission: $15/stud/sen, $20/adult

24 Saturday, 10:00 am
Tango Masterclass (all instruments) with Visiting Artist **Polly Ferman**
Studio 27, Fine Arts Building
Free admission

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tango Passion!!!
Polly Ferman, piano
Antonio Peruch, concert accordion
Aaron Au, violin
Alycia Au, violin
Charles Pilon, viola
Julie Amundsen, cello
James Mallett, bass
Mario Allende, percussion
Works by Daniel Binelli, Astor Piazzolla, Juan José Ramos, Matos Rodriguez, and Horacio Salgán
Admission: $15/stud/sen, $20/adult

27 Tuesday, 8:00 pm
Visiting Artist Lecture-Recital
Polly Ferman, piano
The History of Tango: Habañeras, Milongas, Tangos
Admission: $15/stud/sen, $20/adult

Please donate to Campus Food Bank

department of Music

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The Alberta Baroque Ensemble

ALBERTA BAROQUE ENSEMBLE SCHOLARSHIP AND CONCERTO COMPETITION

Alberta Baroque Music Society Scholarship in Music

Wednesday, February 7, 2007 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF MUSIC

Jury Members
Tanya Prochazka, Janet Scott Hoyt, Fordyce Pier, Jolaine Kerley and Paul Schieman

Program

Selected Arias for soprano and orchestra — Georg Friedrich Handel (1685-1759)

1. Ch'io mai vi possa from Siroe(1727)
2. Lusinghe piu care from Alessandro (1726)

Kimberley Denis, soprano
Accompanied by Shannon Hiebert, piano

Concerto in D Minor, Opus 9, number 2 (1722) for oboe and orchestra — Tomasi Albinoni (1674-1745)

1. Allegro e non presto
2. Adagio

Matt Jaffray, oboe
Accompanied by Corinne Ludwig, piano

Cantata BWV 204 Ich bin in mir vergnugt (von der Vergnugsamkeit) — Johann Sebastian Bach (1685-1750)

1. Recit: Ich bin in mir vergnügt
2. Aria: Ruhig und in sich zufrieden

Kripa Nageshwar, soprano
Accompanied by Donna Noton, piano

Intermission

Concerto in G Major for cello and orchestra — Antonio Vivaldi
(date of composition unknown) — (1678-1741)

1. Allegro
2. Largo
3. Allegro

Kathleen Ludwig, cello
Accompanied by Corinne Ludwig, piano

From Nine German Arias — Georg Friedrich Handel
for soprano and orchestra (CA. 1720) — (1685-1759)

1. Süße Stille, sanfte Quelle, HWV 205
2. Meine Seele hört im Sehen, HWV 207

Eve Richardson, soprano
Accompanied by Corinne Ludwig, piano

Upcoming Events

February

11 Sunday, 3:00 pm
University of Alberta Madrigal Singers
Leonard Ratzlaff, Conductor
Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano
Featuring Franz Schubert *Mirjams Siegesgesang* and works by Johannes Brahms, Gustav Holst, Gabriel Fauré,
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Scott McAllister – Black Dog
Soloist: Jeff Campbell, clarinet
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

12 Monday, 12:00 pm
Noon Hour Organ Recital
Featuring organists
Julio Amstalden, Jonathan Hammil, Leora Naute, and Allison Wonnick,
Works by Bruhns, Pachelbel, Bach and Mendelssohn
Free admission

16 Friday, 8:00 pm
Music at Convocation Hall I
Shelley Younge, flute
Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale): George Crumb
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Polly Ferman, piano
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Aaron Au, violin
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Charles Pilon, viola
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James Mallett, bass
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Polly Ferman, piano
The History of Tango: Habañeras, Milongas, Tangos
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department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Sunday, February 11, 2007 at 3:00 pm

All Saints' Anglican Church
10035-103 Street

Program

Vier Quartette (Four Quartets), Op 92 (1877) — Johannes Brahms (1833–1897)

O schöne Nacht
Spätherbst
Abendlied
Warum?

with guest **Janet Scott Hoyt, piano**

Mirjams Siegesgesang (Miriam's Song of Victory) D 942, (1828) — Franz Schubert (1797–1828)

with guests **Janet Scott Hoyt, piano**
Jolaine Kerley, soprano

Intermission

Der Gondelfahrer (The Gondolier) D 808 (1824) — Franz Schubert

Widerspruch (Contradiction), D 865

Madrigal Singers (Male Chorus)
Marvin Dueck, conductor

Sonata for Harp — Jan Ladislav Dussek (1760-1812)

Allegro
Andantino
Rondo Allegro.

with guest **Nora Bumanis, harp**

Two Eastern Pictures (1911) — Gustav Holst (1874–1934)

Madrigal Singers (Female Chorus)

with guest **Nora Bumanis, harp**

Zefiro Torna (Zephyr returns) (c.1614) — Claudio Monteverdi (1567–1643)

Fire! Fire! — Thomas Morley (c.1557-1602)

Vier Quartette (Four Quartets)

schöne Nacht

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen
Pracht; Um ihn der kleinen Sterne
liebliche Genossenschaft.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt
die Nachtigall;
Der Knabe schleicht zu seiner
Liebsten sacht -
O schöne Nacht!

Text: Georg Friedrich Daumer

O lovely Night

O lovely night!
In the heavens, the moon gleams
magically in all its splendour;
about it, the sweet comradeship
of tiny stars.

The dew glimmers brightly
on the green blades of grass;
with great power, the nightingale
sings out in the elder-bush;
the young man steals quietly
to his sweetheart-
O lovely night!

Translation: Emily Ezust

Spätherbst

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

Die Blumen wollen nicht mehr blühn,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.

Text: Hermann Allmers

Late autumn

The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

Translation: Emily Ezust

Abendlied

Friedlich bekämpfen
Nacht sich und Tag:
Wie das zu dämpfen,
Wie das zu lösen vermag.

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.

Text: Friedrich Hebbel

Evening Song

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Translation: Emily Ezust

Warum?
Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder
Sterne, die droben
Blinken und wallen,
Zögen sich Lunas
Lieblich Umarmen,
Zögen die warmen,
Wonnigen Tage
Seliger Götter
Gern uns herab!

Text: Johann Wolfgang von Goethe

Why?
Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods -
gladly would they do this!

Translation: Emily Ezust

Mirjams Siegesgesang
Rührt die Cymbel, schlagt die Saiten,
Lasst den Hall es tragen weit,
Gross der Herr zu allen Zeiten,
Heute gross vor aller Zeit.

Aus Ägypten vor dem Volke,
Wie der Hirt, den Stab zur Huth,
Zogst du her, dein Stab die Wolke,
Und dein Aug' des Feuers Gluth.

Zieh' ein Hirt, vor deinem Volke,
Stark dein Arm,
und dein Aug' des Feuers Gluth.

Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.
Scheu des Meeres Ungethüme,
Schau'n durch die krystall'ne Wand,
Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Wir vertrauten deiner Stimme,
Traten froh das neue Land.

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
Es ist Pharao und sein Tross.

.

Miriam's Song of Victory
Sound the cymbals, strike the strings,
Let the echoes bear it afar,
The Lord is mighty forever,
He is greater today, than of yore!

Hither out of Egypt Thou dost go
before the people
Like a shepherd, armed with his staff,
Thy staff a pillar of cloud
And a column of fire Thine eye!

Shepherd, go before Thy people,
Strong Thine arm, fiery Thine eye!

The sea hears Thy voice,
The waves are rolled backward and
dry land appears.
Fearful of the monstrous waves,
We stare through their crystal walls.
But the sea hears Thy voice, and
The waves part, forming dry land in
their midst.

Trusting Thy voice,
We enter the new land with joy!

Then the horizon darkens,
Horses and riders charge!
Horns blare, weapons flash!
It is Pharaoh and his army.

Mirjams Siegesgesang (cont'd)

Herr, von der Gefahr umdunkelt,
Hilflos wir, dort Mann und Ross.
Und die Feinde, mordentglommen
Drängen nach, den sichern Pfad.
Jetzt und jetzt, jetzt und jetzt

Da horch! Welch Säuseln, Wehen,
Murmeln, Dröhnen.
Horch! Sturm!
'S ist der Herr in seinem Grimme,
Einstürzt rings der Wasser Thurm.

Ross und Reiter, Mann und Pferd,
Umsponnen, eingewickelt im Netze der Gefahr.
Zerbrochen die Speichen ihrer Wagen,
Todt der Lenker, todt das Gespann!

Tauchst du auf, Pharao?
Hinab, hinunter in den Abgrund,
Schwarz wie deine Brust!

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat das Meer vollzogen.
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Frevlergrab zugleich und Sarg.

Text: Franz Grillparzer

Miriam's Song of Victory (cont'd)

Lord, o'ershadowed by danger,
We stand helpless, horse and rider are upon us.
Our enemies loom murderously close,
Forging ahead toward the safe path.
Closer and closer they come, ever closer.

But hark! What rustling, what stirring
In the wind, what rumbling!
Hark! A storm!
'Tis the Lord in his fury.

Inward crash the towering waves.
Horse and rider, man and mount, are
Buffeted, ensnared in danger's web;
The wheels of their chariots are shattered,
The drivers and horses all dead!

Will you rise to the surface, Pharaoh?
Deeper and deeper you go,
Down into the abyss,
Black as your heart.

The sea closes over completely!
Soundlessly the waves roll by.
Never will it yield its contents --
Chaos, coffin and grave in one!

Horrible, the final closing of the sea.
Soundlessly the waves roll by.
Never will it yield its contents --
An unsanctified grave and coffin in one.

Translation: Donna Hewitt

Der Gondelfahrer

Es tanzen Mond und Sterne
Den flücht'gen Geisterreih'n:
Wer wird von Erdensorgen
Befangen immer sein!

Du kannst in Mondesstrahlen
Nun, meine Barke, wallen;
Und aller Schranken los,
Wiegt dich des Meeres Schoß.
Vom Markusturme tönte
Der Spruch der Mitternacht:
Sie schlummern friedlich alle.
Und nur der Schiffer wacht.

Text: Franz Mayrhofer

The Gondolier

The moon and stars dance
a fleeting, ghostly round:
Who would, to earthly cares,
be forever chained?

You can, in the moonbeams,
now drift, my boat;
and be rid of all barriers,
cradled in the bosom of the sea.

From St. Mark's tower tolls
the proclamation of midnight:
All slumber peacefully
and only the boatman is awake.

Translation: Emily Ezust

Widerspruch, D 865

Wenn ich durch Busch und Zweig
Brech auf beschränktem Steig,
Wird mir so weit, so frei,
Will mir das Herz entzwei.

Rings dann im Waldeshaus
Rücken die Wänd' hinaus,
Wölbt sich das Laubgemach
Hoch mir zum Schwindeldach,

Webt sich der Blätter schier
Jedes zur Schwinge mir,
Daß sich mein Herz so weit
Sehnt nach Unendlichkeit.

Doch wann im weiten Raum
Hoch am Gebirgessaum,
Über dem Tal ich steh,
Nieder zum Tale seh,

Ach, wie beschränkt, wie eng,
Wird mir's im Luftgedräng;
Rings auf mein Haupt so schwer
Nicken die Wolken her,

Nieder zu stürzen droht
Rings mir das Abendrot,
Und in ein Kämmerlein
Sehnt sich mein Herz hinein.

Wenn ich durch Busch .....

Text: J. G. Seidl

Contradiction

When through bush and branch
I strike out for the narrow climb,
it becomes so wide for me - so free -
that my heart nearly bursts in two.

Around this forest house then
the walls recede and a leafy chamber
arches high above me, a roof of
dizzying height.

Nearly every leaf is interwoven
into a wing for me,
so that my heart
yearns deeply for infinity.

Yet when in wide spaces
high on the mountain edge,
over the valley I stand
and gaze toward it.

Oh, how restricted, how narrow,
it becomes for me in the oppressive
air;
Around my head so heavy
the clouds nod down;

Threatening to crash down,
the sunset surrounds me;
and in a little chamber
does my heart long to be.

When through bush.....

Translation: Emily Ezust

Two Eastern Pictures

Spring

Spring the warrior hither comes,
Bowstring formed by rows of bees
And his darts tipped with buds
Wound our hearts with sweet love-longing.

Now the trees put forth their flowers,
On the lakes the lilies fair
Show their heads midst the waves
Melting hearts with sweet love-longing.

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds,
Flaming mango branches wave
To and fro with the breeze
Filling hearts with sweet love-longing.

And within the lotus flower
Dwells her love, the murm'ring bee
Who with kiss and embrace
Satisfies her sweet love-longing.

Summer

The fierce glaring day is gone.
Gentle night hath spread her mantle cool and refreshing,
Lit by rays of a thousand stars and by the golden moon.

The moon shineth on yon roof.
Here lie maidens, crowned with jasmine, clad in silk raiment,
On their ankles are rings that tinkle sweetly as they move.

Wafted by jewel-covered fans,
sweetest perfume floats o'er each breast.
Song and harp unite with warbling birds
To rouse from sleep the god of love.

Kalidasa, 5th Century A.D.

Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espèrance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Text: Jean-Baptist Racine

Song of Jean Racine

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

Zefiro Torna

Zefiro torna, e 'l bel tempo rimena,
E i fiori e l'erbe, sua dolce famiglia
E garrir Progne, e pianger Filomena
E primavera candida e vermiglia.

Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
L'aria, e l'acqua, e la terra è d'amour piena;
Ogni animal d'amar si riconsiglia.

Zephyr returns

Zephyr comes back and brings the lovely weather,
Flowers and grass, its sweet family ties,
And Philomela warbles, and Procne cries,
And spring returns, the white and the pink feather;

The meadows laugh and the sky is serene;
Jupiter gladly gazes on his daughter;
Love fills the air and the earth and the water;
And all the creatures' instincts on love lean.

Zefiro Torna (Zephyr returns)

Ma per me, lasso!, tornanoi piú gravi
Sospiri, che del cor profondo tragge
Quella ch'al ciel se ne portò le chiavi;

But to me only come the heaviest sighs
That from my heart she will draw out and pull,
Who flew away with its keys to the skies;

E cantar augelietti, e fiorir piagge,
E 'n belle donne oneste atti soavi
Sono un deserto, e fere aspre e selvagge.

Text: Francesco Petrarca

And small birds singing, and blossoms so full,
And lovely women, their acts fair and mild,
Are a desert to me, beasts rough and wild.

Translation: Anna Maria Armi

Fire, fire! My heart

Fire, fire! My heart, fa, la, la, la…
Oh help! Alas, oh help!
Ah, me! I sit and cry me
And call for help, alas, but none comes nigh me,
Fa, la, la, la….

Madrigal Singers

About the Choir

From their beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of over 40 singers which draws on music from all periods and styles for its repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony and the Alberta Baroque Ensemble. This season the choir joins the Edmonton Symphony for their annual December performances of Handel's *Messiah.* The CBC frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on three occasions. International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999.

The Madrigal Singers have released three recordings, *Musicians Wrestle Everywhere (1997)*, *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors for best Canadian choral recording that year, and the newly-released *My Soul, There is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music. Their fourth recording, *The Passing of the Year*, will be released in late November.

Leonard Ratzlaff has been on the faculty in the Department of Music at the University of Alberta since 1981. His doctoral studies at University of Iowa, under the supervision of Don Moses and Richard Bloesch, culminated in a dissertation on Anton Bruckner's *Te Deum*, for which he was awarded the Julius Herford Dissertation Prize from the ACDA in 1987. Ratzlaff directs the University of Alberta Madrigal Singers, teaches conducting and choral literature, and co-supervises the graduate studies program in choral conducting, the largest in Canada. In 2003 he assumed the position of Chair of the Department of Music. His performance activity as a baritone soloist has included appearances at several summer music festivals in Europe, including the Classical Music Festival in Eisenstadt, Austria and the Robert Shaw Insitute for Choral Music in Souillac, France. He also directs the Richard Eaton Singers, Edmonton's foremost large chorus, and has appeared regularly as guest conductor of the Edmonton Symphony and Pro Coro Canada, and as a guest clinician across Canada. He was the conductor of the National Youth Choir of Canada in 2000, and has served as President of the Association of Canadian Choral Conductors. In the past year Ratzlaff has been awarded the Alberta Order of Excellence and the Order of Canada in recognition of his service to choral music in Alberta and Canada.

University of Alberta Madrigal Singers, 2006-2007
Leonard Ratzlaff, Conductor

Soprano
Suzanne Abele
Irene Bosma
Kim Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn Macdonald
Connie McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Tamara Guillaume
Bronwen Harvey
Erin Hooper
Kristel Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathon Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck, Graduate Assistant
Jonathon Kilgannon
Yu-Ting Lin
Brendon Lord
Damon MacLeod
Adam Robertson
John M Scott
Jordan van Biert
Anthony Wynne

Upcoming Events

February
11 Sunday, 8:00 pm
University of Alberta
Symphonic Wind Ensemble
Angela Schroeder, Director
Michael Torke – *Bliss – Variations on an Unchanging Rhythm*
Joseph Turrin – *Serenade Romantic*
Percy Aldridge Grainger – *Children's March: "Over the Hills and Far Away"*
Scott McAllister – Black Dog
featuring Jeff Campbell, clarinet soloist
Anthony Iannacone – *Sea Drift*
Admission: $10/stud/sen, $15/adult

12 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, faculty and guests of the University of Alberta Department of Music
Free admission

16 Friday, 8:00 pm
Music at Convocation Hall I
Shelley Younge, flute
Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale): George Crumb
Suite Hebraic: Srul Irving Glick
Chamber Symphony No 1, Op 9: Schoenberg, arr Anton Webern
Admission: $15/stud/sen, $20/adult

24 Saturday, 10:00 am
Tango Masterclass (all instruments) with Visiting Artist
Polly Ferman
Studio 27, Fine Arts Building
Free admission

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tango Passion!!!
Polly Ferman, piano
Antonio Peruch, concert accordion
Aaron Au, violin
Alycia Au, violin
Charles Pilon, viola
Julie Amundsen, cello
James Mallett, bass
Mario Allende, percussion
Works by Daniel Binelli, Astor Piazzolla, Juan José Ramos, Matos Rodriguez, and Horacio Salgán
Admission: $15/stud/sen, $20/adult

27 Tuesday, 8:00 pm
Visiting Artist Lecture-Recital
Polly Ferman, piano
The History of Tango: Habañeras, Milongas, Tangos
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

University of Alberta
Department of Music

Symphonic Wind Ensemble

Angela Schroeder, Conductor

Sunday, February 11, 2007
at 8:00 pm



Arts Building,
University of Alberta

Program

Bliss: Variations on an Unchanging Rhythm (2002) — Michael Torke (b. 1961)

Serenade Romantic (1982) — Joseph Turrin (b. 1947)

Children's March: "Over the Hills and Far Away" (1919) — Percy Aldridge Grainger (1882-1961)

Black Dog (2002) — Scott McAllister (b.1969)
Canadian premiere
Soloist: **Jeff Campbell, clarinet**

Sea Drift (1995) — Anthony Iannacone (b.1943)
1. Out of the Cradle, Endlessly Rocking
2. On the Beach at Night
3. Song for all Seas

Program Notes

Michael Torke (b. 1961) studied at the Eastman School of Music with Joseph Schwantner and Christopher Rouse, and at Yale University. At age 23, Torke cut short his graduate study to begin his professional career in New York City, where he was soon signed by Boosey and Hawkes (the publisher of Stravinsky and Copland), became an exclusive recording artist with Argo/Decca Records, and began his five-year collaboration with Peter Martins and the New York City Ballet.

His compositional style is strongly influenced by jazz and the minimalist movement. With his two best known early pieces, *Ecstatic Orange* and *Yellow Pages*, written in 1985 while still a composition student at Yale, Torke practically defined post-Minimalism, a music which utilizes the repetitive structures of a previous generation to incorporate musical techniques from both the classical tradition and the contemporary pop world.
Another example of his post-Minimalist style is the piece *Four Proverbs*, in which the syllable for each pitch is fixed and variations in the melody produce streams of nonsense words. Other works in this style include *Book of Proverbs* and *Song of Isaiah*. His most popular work, *Javelin*, was composed in 1994 as a commission by the Atlanta Committee for the Olympics in celebration of the Atlanta Symphony Orchestra's 50th anniversary season, in conjunction with the 1996 Summer Olympics. Commissioned by Disney and Michael Eisner for the New York Philharmonic's Millennium Celebration, he penned *Four Seasons*, an oratorio for chorus and orchestra celebrating various aspects of the months. The 2002 ballet, *The Contract*, with choreography by James Kudelka and music by Torke, was a smash success. Other pieces include *Rust* (1989), influenced by rap and disco, *Telephone Book* (1985, 1995), *Adjustable Wrench*, and *Ash* (1989) and *Mass* (1990), which received critical maulings for their unabashed return to the style of Beethoven and Mendelssohn. He also wrote two evening-length story ballets, *The Contract*, and *An Italian Straw Hat*, for James Kudelka and the National Ballet of Canada. Upcoming projects include opera commissions from the Metropolitan Opera, the Skylight Opera, and a tap concerto for Savion Glover.

Torke writes the following program note:

> *Bliss, Variations on an Unchanging Rhythm* (2002) was commissioned by the College Band Directors National Association and was premiered at their national convention in Minneapolis on 29 March 2003 with the University of Indiana Wind Ensemble conducted by Doug Stotter. A simple rhythm (4 eighth notes, rest, 1 eighth note, rest, 2 eighth notes, rest) is the underpinning that we hear throughout. What changes is the melodies assigned to these rhythmic values, and the harmonies that support them. With percussionists tapping out the rhythm (including amplified clapping) the accumulation becomes an ever increasing celebration; a state of Bliss.

Joseph Turrin (b.1947) is a greatly valued contributor to contemporary American musical life thanks to his wide-ranging activities as a composer, orchestrator, conductor, pianist, and teacher.

He studied composition at the Eastman School of Music and the Manhattan School of Music, and has pursued a career that has always been multifaceted. The New York Philharmonic, both as an ensemble and through several of its individual members, has cultivated a longstanding relationship with Turrin. In addition to the new *Hemispheres*, the *Trumpet Concerto* (which Kurt Masur has also led with the Gewandhaus Orchestra in Leipzig), the Philharmonic-commissioned *Two Gershwin Portraits* (which Mr. Masur and the Orchestra premiered at the "New York 100 Celebration Concert" in Central Park in 1998, with trumpet soloists Wynton Marsalis and Philip Smith), Turrin has composed several pieces for the Orchestra's brass section, including *Jazzalogue No. 1* (featured on the Orchestra's 1997 Latin American tour) and *West Side Story Suite* (commissioned and premiered at Carnegie Hall in 2000 by the Philharmonic's brass section). In addition, he has composed numerous solo and chamber works to spotlight the talents of several Philharmonic musicians. Most recently his Trombone Concerto *Illuminations* was recorded by Joseph Alessi for Summit Records. His *Fandango* was performed on "Live From Lincoln Center" in July, 2002 by Kurt Masur and the NY Philharmonic and hosted by Beverly Sills. His opera *The Scarecrow* was commissioned by a consortium of twelve universities and had its premiere at the University of Texas at Austin. Mr.Turrin was Composer in Residence at the University of Texas in 2006.
Active as a composer, and conductor for film and theatre, Turrin lists among his many credits the scores for Alan Alda's film *A New Life, Little Darlings, Weeds* (with Nick Nolte), *Tough Guys Don't Dance* (Directed by Norman Mailer), *Verna-USO Girl* (with Sissy Spacek and William Hurt and nominated for 3 Emmy Awards), *Nightmare on Elm Street 3, Kingdom of Shadows* (narrated by Rod Steiger), *Broken Blossoms* (1919 silent film classic directed by D.W. Griffith, starring Lillian Gish) and for the restoration of the silent film classic *Sadie Thompson*. Other silent film classics that he has scored include, *Diary of a Lost Girl, Intolerance* and *The Hunchback of Notre Dame*. His work in musical theater includes performances on Broadway with Michael Feinstein as well as the score for *Frankie*, with a libretto by Broadway legend George Abbott. Other theater works by Turrin include the opera *Feathertop, Love Games and The Barricade*. He also did the orchestrations for the 1992 Olympic Fanfare for the summer Olympic ceremonies in Barcelona, Spain. Several of his films and recording projects have been nominated for Emmy and Grammy Awards.

Turrin has appeared as a conductor with the Pittsburgh, Baltimore, New Orleans, Detroit, and New Jersey Symphonies; he has performed as a pianist on many recordings and as orchestral pianist for the New Jersey Symphony. He has received awards and grants from the United Nations (for contributions in the arts), ASCAP, American Music Center, first prize in the 2004 National Band Association's William Revelli Composition Contest, and Seven Fellowships from the New Jersey State Council on the Arts, in addition to the Ann M. Alburger Award for Chamber Music. In 2006 he was awarded an honorary Masters of Humane Letters from the Eastman school of Music and the University of Rochester. He is on the composition faculty of the Hartt School of Music and Montclair State University.

Turrin wrote the following program note:

> I composed *Serenade Romantic* in the summer of 1982 for the New Jersey Wind Symphony. The work is dedicated to the memory of Howard Hanson (1896-1981), composer, conductor, musical statesman, and educator. Form 1924 to 1964, he was director of the Eastman School, his service to the University of Rochester was extended as the director of a newly created Institute of American Music. The purpose of the Institute, which was established as a University entity outside of the administrative structure of the School, was to continue Dr. Hanson's tradition for promoting the understanding and appreciation of American music through performance, publication, and recording. The modest funds upon which the Institute has operated derive principally from royalties on compositions and recordings executed during Dr. Hanson's tenure at the Eastman School.
>
> *Serenade Romantic* is divided into three sections. There is a short introduction leading to the main theme. This theme's major characteristics are a falling third and a leaping seventh. These two intervals are utilized throughout the work. The full band states the second section. This section also brings both themes together. As the piece concludes, and both themes interweave, the interval of the falling third leads to the final bar.

Scott McAllister (b. 1969) was born in Vero Beach, Florida, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on the Summit Records label and his music can be found at Lydmusic.com. Scott McAllister is Associate Professor of Composition at Baylor University.

McAllister provides the following program note:

> *Black Dog* (2002) is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog.* The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, "Stairway to Heaven" gesture. The last section of *Black Dog* concludes with a head-banging ostinato pattern that leads to the final fiery cadenza.

Percy Aldridge Grainger (1882 – 1961) was born at Brighton, Victoria in Australia. His father, John H Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous *Piano Concerto in A minor.* Grieg's love of national music inspired Percy to look closely at English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Children's March: Over the Hills and Far Away (1919) is one of Grainger's most performed works. Grainger's use of folk melodies permeates his compositional output, and though the melodic content of the piece is folk-like in nature, it is composed of entirely original material. Many of Grainger's works for wind band are his own arrangements of pieces conceived for other musical forces. The Children's March is a rarity in that he conceived the piece as a work for band from the outset. He later arranged the piece in a setting for two pianos/four hands. The work is generally accepted as the first band composition utilizing the piano, and Grainger himself is known to have performed the piano part on several occasions.

Anthony Iannaccone (b.1943) studied at the Manhattan School of Music and the Eastman School of Music. His principal teachers were Vittorio Giannini, Aaron Copland, and David Diamond. During the 1960's, he supported himself as a part-time teacher (Manhattan School of Music) and orchestral violinist. His catalogue of approximately 50 published works includes three symphonies, as well as smaller works for orchestra, several large works for chorus and orchestra, numerous chamber pieces, a variety of large works for wind ensemble, and several extended a cappella choral compositions. His music is performed by major orchestras and professional chamber ensembles in the US and abroad. He is an active conductor of both new music and standard orchestral repertory. In addition to conducting numerous regional and metropolitan orchestras in the US, he has conducted several European orchestras, including the Bohuslav Martinu Philharmonic, the Bavarian Festival Orchestra, the Janacek Philharmonic, the Moravian Philharmonic, and the Slovak Radio Orchestra. Since 1971, he has taught at Eastern Michigan University, where he conducts the Collegium Musicum in orchestral and choral music of the late 18th century.

Sea Drift (1995) was awarded first prize in the 1995 American Bandmasters Association/Ostwald Composition Competition.

Iannacone provides the following Program Notes:

The three movements of *Sea Drift*, "Out of the Cradle, Endlessly Rocking," "On the Beach at Night," and "Song for all Seas," derive their titles and inspiration from three poems in the Walt Whitman collection entitled *Sea Drift*.

> "Out of the Cradle, Endlessly Rocking" is a poem that blends extended metaphor with a variety of techniques to deal with a tripartition core: birth, life (love), and death (rebirth). The poem is in the form of a childhood reminiscence, told by the poet about and experience involving a mockingbird that loses his mate, the sea, and the poet's self-discovery of his poetic voice. Much of this poem and the first movement of *Sea Drift* implies an undulating, rocking quality with music that rises and falls or swells and ebbs. Peaks of happiness plunge to troughs of despair, all against the background of the endlessly rocking cradle of life and death—the sea. The music of the first movement is filled with both the longing and the wave-like qualities suggested by Whitmans' poem. The sad song of the mockingbird is fused with the song of the poet and the whispers of the sea to form a unity and reconciliation out of diversity and conflict. The poetic trio of bird-boy-sea is symbolized in the music by the timbres of flute/clarinet (oboe)/horn. The complete cycle of birth-life-death is suggested by an overall trajectory of cumulative and disintegrating textures, unfolding in music which is, by turn, lyrical/static, angular/dynamic/conflicting, and finally, song-like and static again.

The second movement, "On the Beach at Night," evokes a reflective scene in which a father and a child are contemplating a sky of shimmering stars, some of which appear to be devoured by ravenous dark cloud masses. Out of this symbolic celestial conflict, several stars, some delicate, some radiant, emerge victoriously, intimating the poet's mystical intuition of the immortality of cosmic spirit. The music, marked *sognando* (dreaming), is built on an interplay of resonant, ringing sonorities. These sonorities range from delicate and gentle treble sounds to lustrous and richer full ensemble chords with sharp attacks and overlapping decays. The top notes of these chords outline song-like material heard earlier in the first movement.

The third movement, "Song for all Seas," is marked *Like wind over waves*. This music , like that of movements one and two, is largely derived from the pitch materials first heard in the clarinet solo at the beginning of movement one. Here, however, these pitches are transformed into rhythmic and textural shapes that suggest the mercurial energy of the sea. Tranquil waves are quickly altered into aggressive surges of water and energy. The movement ends in climactic swells of colliding rhythmic figures which culminate in a final burst on Bb.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Master's program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She is currently completing her thesis requirements for her doctoral degree in Wind Band Conducting at the University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years.

Clarinettist **Jeff Campbell** holds a Master's Degree in Performance from DePaul University in Chicago and a Bachelor's Degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Jeff is a member of Edmonton's Royal Canadian Artillery Band and performs as an extra with the Edmonton Symphony Orchestra. Jeff is an active chamber musician and a founding member of the WindRose Trio. In addition to performing in Edmonton, Jeff has toured to Japan, Mexico, Bosnia, South Korea, and most recently Sweden. He has been called upon to substitute as Principal Clarinet for both the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. Jeff has been an Assistant Visiting Professor at the University of Alberta since 2001. Jeff also has a strong interest in jazz both as a pianist and clarinettist and is currently on faculty at Grant MacEwan College.

The University of Alberta Symphonic Wind Ensemble, 2006-2007
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Elizabeth Hawryluk
Genevieve Kalnins
Megan Kan
Leigh-Anne Rattray*
Stefanie Wermann

Oboes
Matt Jaffray
Alyssa Miller*
Eric Wolfe-Gorden

Bassoons
Lyndsey Cohen
Lisa Hryciw*

Clarinets
Amber Campbell*
Rebecca Akierman
Ashley Callihoo (bass, contrabass)
Michelle Davies
Mien Jou (bass)
Tammy Kam
Colin Rattray
Morgan Richardson
Nita Sankar
Sam Toms
Janna Trace

Saxophones
Lindsay Coulter* (alto)
Jayson Erickson (tenor)
Thomas Goulet (alto)
Thomas Hay (bari)
Michael Morimoto (alto)

Trumpets
Ian Burgess*
Katherine Janhsen
Chelsea Mandrusiak
Sara Mills
Brian Moyer
Calvin Loewen

Horns
Leif Anderson
Rachel Erdmann
Olwyn Supeene*
Jackie Szaszkiewicz

Trombones
Erika Hagen*
Grant Kemp (bass)
Monica Walczak
Brett Feland

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Darlene Chepil Reid
Samantha Sobota*

Percussion
Tina Chia
Shaun Hosegood*
Stephen Stone
Francis Tenorio

Piano
Akiko Tani
Yu Ting Lin

Harp
Megan Kan

String Bass
Mackenzie Cooper

***denotes section leader**

Upcoming Events

February
12 Monday, 12:00 pm
Noon Hour Organ Recital
Featuring organists
Julio Amstalden, Jonathan Hammil,
Leora Naute, and Allison Wonnick,
Works by Bruhns, Pachelbel, Bach
and Mendelssohn
Free admission

16 Friday, 8:00 pm
Music at Convocation Hall I
Shelley Younge, flute
Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale):
George Crumb
Suite Hebraic: Srul Irving Glick
Chamber Symphony No 1, Op 9:
Schoenberg, arr Anton Webern
Admission: $15/stud/sen, $20/adult

24 Saturday, 10:00 am
Tango Masterclass (all instruments)
with Visiting Artist
Polly Ferman
Studio 27, Fine Arts Building
Free admission

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tango Passion!!!
Polly Ferman, piano
Antonio Peruch, concert accordion
Aaron Au, violin
Alycia Au, violin
Charles Pilon, viola
Julie Amundsen, cello
James Mallett, bass
Mario Allende, percussion
Works by Daniel Binelli, Astor
Piazzolla, Juan José Ramos, Matos
Rodriguez, and Horacio Salgán
Admission: $15/stud/sen, $20/adult

27 Tuesday, 8:00 pm
Visiting Artist Lecture-Recital
Polly Ferman, piano
The History of Tango: Habañeras,
Milongas, Tangos
Admission: $15/stud/sen, $20/adult

department of Music

Please donate to Campus Food Bank

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Noon-Hour Organ Recital

featuring Organists
Allison Wonnick
Leora Nauta
Jonathan Hamill
Julio Amstalden

Monday, February 12, 2007
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events

February

12 Monday, 12:00 pm
Noon Hour Organ Recital
Featuring organists
Julio Amstalden, Jonathan Hammil, Leora Naute, and Allison Wonnick,
Works by Bruhns, Pachelbel, Bach and Mendelssohn
Free admission

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Noon-Hour Organ Recital

featuring Organists
Allison Wonnick
Leora Nauta
Jonathan Hamill
Julio Amstalden

Monday, February 12, 2007
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events featuring Organists

Noon Hour Organ Recitals
on Mondays
March 12, March 26
Convocation Hall, Arts Building
Free admission

Student Recital
Sunday, February 25 at 8:00 pm
Allison Wonnick

Program

Preludium in E Minor — Nikolaus Bruhns (1665-1697)

Allison Wonnick

Aria Quarta in G Minor — Johann Pachelbel (1653-1706)

Julio Amstalden

From the *Eight Little Preludium and Fugue* — Johann Sebastian Bach (1685-1750)

Preludium and Fugue C Major, BWV 553

Preludium and Fugue F Major, BWV 556

Jonathan Hamill

Con Moto Maestoso, from *Sonata III in A Major,* Op 65 (1844) — Felix Mendelssohn-Bartholdy (1809-1847)

Leora Nauta

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

February

16 Friday, 8:00 pm
Music at Convocation Hall I
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Tanya Prochazka, cello
Virginie Gagné, violin
Charles Hudelson, clarinet
Sylvia Shadick-Taylor, piano
Vox Balaenae (Voice of the Whale):
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Suite Hebraic: Srul Irving Glick
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Music at Convocation Hall

Music at Convocation Hall II

Tango Passion!!!

Polly Ferman, piano (Visiting Artist)
Antonio Peruch, concert accordion (Visiting Artist)
Aaron Au, violin
Alycia Au, violin (Visiting Artist)
Charles Pilon, viola (Visiting Artist)
Julie Amundsen, cello
James Mallet, bass (Visiting Artist)
Mario Allende, percussion (Visiting Artist)

Convocation Hall

Sunday, February 25, 2007
at 3:00 pm

Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

PROGRAM

La Cumparsita	GH Matos Rodriguez (1900-1948)
Milonga del Riachuelo	Juan José Ramos (1930-1995)
Fracanapa	Astor Piazzolla/Daniel Binelli (1921-1992)/(b. 1946)
Responso	Aníbal Troilo/Daniel Binelli
Metropolis	Daniel Binelli
Preludio y Candombe: Llamada de Tambores	
Tango Sensations II (Loving)	Astor Piazzolla
Romance (Zita/Close Your Eyes and Listen)	Astor Piazzolla/Paolo Picchio (1921-1992)/(b. 1968)

Intermission

Imagenes de Buenos Aires	Daniel Binelli
Preludio	
Gran Tango	
Milonga	
Tango de los Cuadros	Daniel Binelli
Oblivion	Astor Piazzolla
Libertango	Astor Piazzolla/Antonio Peruch
Adiós Nonino	Astor Piazzolla
A Fuego Lento	Horacio Salgán/Daniel Binelli
Don Agustín Bardi	(b. 1916)/(b. 1946)

Acknowledgement
Many thanks to Daniel Binelli for providing his music and arrangements for this concert. Thanks also to our donors, Time Developments Ltd and Giovanni Yamaha Music, who have made possible the visit of Polly Ferman to the Department of Music.



CBC Radio Two is pleased to share tonight's concert with the rest of Canada through a broadcast on its new performance program which runs daily from 8:00 pm to 10:00 pm, commencing March 19, 2007. You can listen to CBC Radio Two at 90.9FM in Edmonton.

Program Notes
by Liz Smolec

La Cumparsita by **GH Matos Rodriguez** is one of the best known tangos of all time, and is Uruguayan in origin. It is the lament of a man betrayed by the woman he loves.

Argentinean composer **Juan José Ramos** (1930–1995) studied music in France and Spain. His most renowned teacher was Manuel de Falla. Ramos' music is predominantly based in Tango and Milonga. *Milonga del Riachuelo* is a wonderful example.

Virtuoso bandoneonist **Astor Piazzolla** (1921–1992) was one of the most innovative, prolific, and popular composers of the 20th century. His key musical influences were: the traditional Argentine tango, jazz, and the classical training he received from Alberto Ginastera in Buenos Aires, and from Nadia Boulanger in Paris. It was Boulanger who encouraged Piazzolla to focus his compositional energies on the tango. Piazzolla's highly original *tango nuevo* (new tango) incorporates elements of both jazz and classical music. Its enormous international popularity has revived interest in the tango outside Argentina. *Fracanapa* is a work inspired by the character of the same name in the Commedia dell'Arte, whose characteristics include provoking innovative change that creates powerful dramatic situations. *Loving*, one of the *Five Tango Sensations*, was commissioned by the Kronos Quartet and recorded by them with Astor Piazzolla (his last recording). Romance is an outstanding, passionate arrangement by **Paolo Picchio** (b. 1968) that combines two of Piazzolla's works—*Zita* and *Close Your Eyes and Listen*. (Dr Picchio is a composer, arranger, author, musicologist, accordionist, and editor of *Fisarmoniae*. He is also artistic director of the International Music Competition of Castelfidardo, Italy.) *Oblivion* was nominated for a Grammy award for Best Instrumental Composition in 1993. *Libertango* won a Grammy Award for Best Instrumental Composition in 1998 (tonight's version was arranged by Antonio Peruch). Piazzolla dedicated his signature piece, *Adios Nonino*, to his two children and the memory of his father. Piazzolla considered it to be his best composition.

Aníbal Troilo (1914–1975), a towering figure in classic Argentine tango, was a superb and revered bandoneonist, bandleader, composer, and arranger. (He was well-known for streamlining arrangements down to their essential simplicity.) In spite of being well-rooted in traditional tango, he nevertheless was open to the innovations of Astor Piazzolla, who wrote tango arrangements for Troilo's tango orchestra and performed bandoneon with them. He was Piazzolla's mentor. Piazzolla wrote his four-movement *Suite Troileana* in tribute to Troilo. Someone challenged Troilo to write something a bit more daring than the usual tango. *Responso* is Troilo's answer (response) to this challenge. You can hear in this piece musical characteristics that appear in early Piazzolla works.

Internationally renowned master of the bandonecón, Argentine **Daniel Binelli** (b 1946) is a seasoned composer and arranger. From 1968 to 1982, he was bandoneonist and arranger at the prestigious Osvaldo Pugliese tango orchestra. In 1989, he joined Astor Piazzolla's New Tango Sextet, touring with them in

Brazil, Chile, Spain, Italy, Germany, France, Holland, and Switzerland before Piazzolla's death in 1992. His musical collaboration with Pugliese and Piazzolla puts him at the epicenter of tango history. He is a prolific arranger of tango music for a variety of musical mediums, and continues to write new commissioned works for tango orchestras, symphony orchestras, soloists and ensembles, and dance companies. He also composes film music. More information about Daniel Binelli is available at www.danielbinelli.com and www.binelli-ferman.com. *Metropolis* was conceived to be performed as a quintet in the dance show Tango Metropolis. *Preludio y Candombe*, subtitled *Llamada de Tambores* is a tribute to Uruguay and was composed for bandonéon, piano, and string orchestra. ("Candombe" is a synonym for the mélange of musical styles that make up tango. It is also an African musical style that arrived in Buenos Aires and Uruguay with African immigrants: it gave tango its pulsation.) Binelli composed *Imagenes de Buenos Aires* especially for the Binelli-Ferman duo in 2001. Later, he added string orchestra parts to the work. A tango composer can find inspiration for his music anywhere, even from beautiful paintings, as in *Tango de los Cuadros*.

Argentine **Horacio Salgán** (b 1916) was a pianist, composer, arranger, and bandleader. Compositionally, he was an important transitional figure between the more traditional tango and Piazzolla's *tango nuevo*. *A Fuego Lento* uses the ostinato of a famous tango, *La Yumba*, by Osvaldo Pugliese. *Don Agustín Bardi* takes its name from one of the one of the most important and talented composers and pianists of traditional tango—Agustín Bardi.

The Artists

Polly Ferman

One of the leading interpreters of the music of the Americas, Polly Ferman captivates audiences with her outstanding performances of works by Gottschalk, Nazareth, Gershwin, Villa-Lobos, Ginastera, Piazzolla, and Golijov, among others. The Japan Times called her " Musical Ambassador of the Americas".

Her extensive tours have included performances with the San Francisco Symphony, Colorado Symphony, Indianapolis Symphony, Vancouver Symphony, Tokyo City Philharmonic, Kharkov Philharmonic (Ukraine), Philippine Philharmonic, São Paulo State Symphony, National Symphony of Argentina, Camerata Romeu in Cuba, all the major orchestras of her native Uruguay, as well as recitals in New York, London, Paris, Rome, Berlin, Munich, Moscow, Saint Petersburg, Tokyo, Beijing, Shanghai, New Delhi, Kuala Lumpur, Manila, Mexico City, Rio de Janeiro, and Buenos Aires. She has also performed for the Emperor and the Empress of Japan.

Ferman is the Music Director and pianist for Leading Ladies of Tango, the first all-female tango music and dance ensemble, which recently performed at the Herbst Theatre in San Francisco. Her other collaborations include duo and trio performances with guitarist Eduardo Isaac and composer and bandoneonist Daniel Binelli. She was also a guest artist in Binelli's Quintet and Tango Metropolis. Ms Ferman has recorded for Music Masters, New Vision, Romeo Records, Musical Heritage Society, Talent Records, EPSA Music, Sondor, and PAMAR.

She is the founder of PAMAR, Pan American Musical Art Research, Inc (www.pamar.org), which sponsors presentations of emerging and established artists of Pan American origin. In November 2006, PAMAR and Polly Ferman presented the First Annual Latin American Cultural Week in New York.

Additional information about Ms Ferman is available at www.pollyferman.net and www.binelli-ferman.net.

Antonio Peruch

Italian newspaper *La Tribuna di Treviso* has described Antonio Peruch as "perhaps the greatest classical accordionist in the world." His honours include a knighthood from the Republic of Italy, a Gold Medal from Italy, a Government of Alberta Achievement Award, a City of Edmonton Civic Honours Award, and a University of Alberta Alumni Association Award of Excellence.

Peruch provided revolutionary design ideas to the Victoria Accordion Company of Italy to inspire the creation of the world's finest concert accordion. He commissions and performs music that exploits the exceptionally expressive sonorities of this unique instrument. Commissions include a *Jazz Concerto for Accordion and String Quartet*, by the Edmonton Symphony Orchestra's former composer-in-residence Allan Gilliland and a virtuoso *Concerto for Accordion and Orchestra*, by Juno Award-winning Malcolm Forsyth.

Peruch has appeared before enthusiastic audiences internationally, performing classical and contemporary music, jazz, and in musical theatre. He has accompanied major popular Italian artists (Domenico Modugno, Mina, Claudio Villa). His performances have been heard on the CBC, Italian national radio (RAI), and on the Internet. Peruch currently specializes in performing traditional tango and Astor Piazzolla's *tango nuevo*.

Aaron Au

A native of Lethbridge, Alberta, Aaron is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He is currently pursuing a Doctorate in Music at the University of Alberta and is also President and Artistic Director of the Edmonton Recital Society. As a conductor, Aaron has served as Resident Conductor of the Mill Creek Colliery Band and as a Guest Conductor with the University of Alberta Academy Strings Orchestra. This summer, he will be attending the American Academy of Conducting at the Aspen Music Festival and School.

Alycia Au

A versatile violinist, Alycia Au has been involved in various areas of music throughout the years - chamber, orchestral and solo. Her early involvement in chamber music has significantly impacted and shaped her musical career and interests. At the age of 14, Alycia was the violinist of The Bridge Trio, which took first prize at the CIBC National Music Festival and which later recorded for the CBC. Alycia performs chamber music regularly as a guest artist on the University of Alberta's Friends and Faculty series and Music at Convocation Hall series. As an orchestral player, Alycia has been a member of the National Youth Orchestra of Canada on their tours across Canada and Japan, and was concertmaster of the UBC and U of A Symphony Orchestras. Alycia has had the privilege of working with artists such as Midori and Pinchas Zukerman, and has made solo appearances with the Edmonton Symphony Orchestra, the National Arts Centre Orchestra and the UBC Symphony Orchestra.

Alycia grew up intently watching and listening to her older brother practice the violin. At the age of 3, she began taking lessons in her hometown of Lethbridge, Alberta. Throughout her life, she has received invaluable musical training from Robert Bardston, Lise Boutin, Peter Visentin, Norbert Boehm and Susan Jarvis. She has a Master of Music performance degree from the University of Alberta where she studied with Martin Riseley. Before coming to Edmonton, Alycia graduated as Head of the Class at the University of British Columbia where she studied with Andrew Dawes and received a Bachelor of Music degree.

Currently, Alycia continues to enjoy the variety that music allows – teaching and performing, and freelancing with the Edmonton Symphony Orchestra. When taking time away from music, Alycia loves to spend her time playing sports such as ice hockey, badminton and soccer; and spending time in the outdoors hiking and backpacking.

Charles Pilon
Charles Pilon studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-2005 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Julie Amundsen
Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedrick Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Sara Bitlloch, David Harding, Paul Marleyn, Martin Riseley, and Stéphane Lemelin. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004 – 2005 season she was a full time member of the Edmonton Symphony, and was an instructor for cello at the University of Alberta in 2006.

James Mallet
A graduate of the Oberlin Conservatory of Music in Ohio and the Shepherd School of Music at Rice University in Houston, Texas, James has been a bassist with the Bergen Philharmonic Orchestra (Norway) and the Arnhem Philharmonic Orchestra (Holland), and a substitute bassist with the Edmonton Symphony Orchestra, the Houston Symphony Orchestra, and the BBC National Orchestra of Wales. James also spent three summers as principal bassist of the Aspen Chamber Orchestra (Colorado) and another summer as a member of the National Repertory Orchestra bass section (Colorado). James has also been learning to tango.

Mario Allende
Born in Chile and raised in Canada, Mario is best known as the driving force in the latin/world group, Bomba! He mixes the drum kit, timbales, congas and myriad percussion instruments as effortlessly as he incorporates the traditional and contemporary styles that gives him his unique sound. A studied yet emotional player, Mario is restlessly creative and performs with the spirit the music demands.

Upcoming Visiting Artist Lecture-Recital

Polly Ferman, piano

Music Director and Pianist
Leading Ladies of Tango

The History of Tango: Habañeras Milongas Tangos

Featuring Milhaud *Tango des Fratellini*, Stravinsky *Tango*, Ginastera *Milonga*, Piazzolla *Oblivion* and *Adiós Nonino,* Binelli *Images of Buenos Aires,* and works by Gottschalk, Chabrier, Nazareth, Mortet, and Lagarmilla

Tuesday, February 27, 2007 at 8:00 pm

Convocation Hall, Arts Building, University of Alberta
Admission: $20/adult, $15/stud/sen

Tango Masterclass **(all instruments)**

Saturday, February 24, 2007 at 10:00 am
Studio 27, Fine Arts Building 2-7
Free admssion

For more information, please contact the Department of Music,
Fine Arts Building 3-82, Telephone: 492-0601

Visiting Artist Lecture Recital
The History of Tango:
Habañeras Milongas Tangos

Polly Ferman, piano
Solo Concert with Commentary

Tuesday, February 27, 2007
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Ojos Criollos (Habañera)	Luis M Gottschalk (1829-1869)
Habañera (1885)	Emmanuel Chabrier (1841-1894)
Tango des Fratellini	Darius Milhaud (1892-1974)
Brejeiro (Tango)	Ernesto Nazareth (1863-1934)
Tango (1940)	Igor Stravinsky (1882-1971)
Milonga (Argentina)	Alberto Ginastera (1916-1983)
Milonga del Riachuelo (Argentina)	Juan José Ramos (1930-1995)
Tamboriles (Uruguay)	Luis C Mortet (1889-1957)
Tango 12 (Uruguay)	Roberto Lagarmilla (1913-1992)
Oblivion (Argentina) Adiós Nonino	Astor Piazzolla (1921-1992)
Images of Buenos Aires (Argentina) Prelude Grand Tango Milonga	Daniel Binelli (b. 1946)
Tango de los Cuadros Don Agustín Bardi (Argentina)	Daniel Binelli Horacio Salgán (b. 1916)

Acknowledgement
We gratefully acknowledge the generous support of
Time Developments Ltd and Giovanni Yamaha Music,
who have made possible the visit of Polly Ferman to the Department of Music.

Program Notes
by Polly Ferman

There is no consensus about the origins of the word "tango". Some studies suggest that it is derived from the name of the African Yoruba god of thunder *Shango*. However, most specialists agree that the tango is a descendant from the Cuban Habañera, a dance that became very popular in the salons of the second half of the 19th century. From it, came the Andalusian *tango*, as well as the Argentine *milonga* and *tango*.

The American **Louis Moreau Gottschalk** (1829-1869) was the first international musician to incorporate the habañera rhythm into his own music. Gottschalk visited Cuba several times and was highly successful there.

Chabrier, Bizet, Debussy and Ravel wrote habañeras. Emmanuel Chabrier (1841-1894) wrote his *Habañera* in 1885 as a souvenir from his voyage to Spain.

In Brazil, **Ernesto Nazareth** (1863 -1934) wrote a different kind of tango, usually jocular, sometimes sad, closer to the Cuban habañera. Nazareth's music was seminal to the development of Villa-Lobos and **Darius Milhaud** (1892-1974), whose *Tango des Fratellini*, extracted from *Boeuf sur le Toit*, emulates the Brazilian style and mood.

Igor Stravinsky (1882-1971) wrote his first tango as a movement to *L'Histoire du Soldat* in 1918. This tango was composed in an Argentine style, and was the first piece he composed in the United States in 1940. He orchestrated it in 1953.

The best known tangos were written by composers of Argentina and Uruguay. However, it was the Argentine tango that conquered Paris, in the beginning of the 20th century, and became internationally known. Composers took notice of the dance's success and began composing tangos in their own style. Besides the popular tango, there are more "cultivated" compositions of the kind, like those of Uruguayan **Roberto Lagarmilla** (1913-1992) of which *Tango 12* is a perfect example.

Luis Cluzeau Mortet, Uruguay (1889-1957) was a composer, performer, and teacher belonging to the Nationalistic Movement. His composition *Pericon*, written in 1916, was premiered in 1928 by Arthur Rubinstein, who incorporated it into his repertory. Mortet composed over 200 works for piano, voice, chamber, symphonies, and tango. In *Tamboriles* (Drums), Mortet showcases Uruguay's unique rhythm, Candombe.

Juan José Ramos (1930-1995). Born in Argentina, he also studied in France and Spain. His most renowned teacher was Manuel de Falla. The music written by Ramos is predominantly based in Tango and Milonga, of which *Milonga del Riachuelo* is a voluptuous example.

Astor Piazzolla, Argentina, (1921-1992). He began playing the bandoneon in Anibal Troilo's orchestra tipica as a young man. He studied with Ginastera and Nadia Boulanger, and was largely responsible for the revival of the tango, which had lost some of its popularity in the 1950's. Piazzolla became one of the most

well-known composers of the late Twentieth Century. Bernard Holland wrote in the New York Times: "Since the death of Messiaen, unblemished passion like this has not been easy to come by".

Daniel Binelli, Argentina (b. 1946) is an internationally acclaimed master of the bandoneon and a seasoned composer and arranger. He is known as the foremost exponent and torchbearer of the music of Astor Piazzolla, with whom he played in 1989. Some of the orchestras, ensembles, tango companies, and soloists from all over the world have commissioned works or requested arrangements of diverse tango compositions from Binelli. He wrote *Images of Buenos Aires* specially for the Binelli/ Ferman Duo in 2001.

Horacio Salgán Buenos Aires, Argentina (b. 1916). Indisputably the most talented and original tango pianist of all times. Le Monde's music critic, Claude Flouter, in 1982 wrote: "Salgan created a new tango concept, with deep roots in his own music, but open to Bartók, Ravel, jazz and Brazilian Music dance. Like the habañera, the milonga is in duple meter (2/4) whereas the tango is in 4/4.

Polly Ferman

One of the leading interpreters of the music of the Americas, **Polly Ferman** captivates audiences with her outstanding performances of works by Gottschalk, Nazareth, Gershwin, Villa-Lobos, Ginastera, Piazzolla, and Golijov, among others. The Japan Times called her " Musical Ambassador of the Americas".

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Additional information about Ms Ferman is available at www.pollyferman.net and www.binelli-ferman.net.

Visiting Artist Recital

Frederic Bednarz, violin

with

Magdalena Adamek, piano

Guillaume Tardif, violin

Wednesday, February 28, 2007
at 8:00 pm

This concert is made possible through a grant from the President's Fund for the Performing and Creative Arts

Convocation Hall

Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Adagio in E Major, K. 261 — Wolfgang Amadeus Mozart (1756-1791)

Third Sonata, in C Minor, Op. 45 — Edvard Grieg (1843-1907)
- Allegro molto ed appassionato
- Allegretto espressivo alla Romanza
- Allegro animato — Prestissimo

Intermission

10 Preludes from the Op.34
2, 6, 12, 13, 17, 18, 19, 21, 22, 20 — Dmitriy Shostakovich (1906-1975) arr Tsiganov

Sonata for Two Violins in C, Op. 56 — Sergey Prokofiev (1891-1953)
- Andante Cantabile
- Allegro
- Commodo (quasi allegretto)
- Allegro con brio

Frederic Bednarz

Canadian violinist Frederic Bednarz has been described as "stunning" by La Presse, Montreal, "always eloquent and smoothly dovetailed in phrasing" (Miami Sentinel), "ravishing tone, clean technique and all the emotive transcendence you can ask for" (Patriot Ledger, Boston). He performed in recitals throughout Canada, the United States, and Costa Rica, including performances at Merkin Hall, Weill Hall (Carnegie Hall), and Faneuil Hall in Boston. Frederic Bednarz is the winner of numerous prizes in national and international music competitions (Prix John Newark 1995, Prix d'Europe 1996 and Quebec Symphony competition 1997), France (Marseille International Duo Competition, 1997) and Italy (Val Tidone International Chamber Music Competition, 2002). Bednarz performed concertos with the Ottawa and Montreal Chamber Orchestras, the Montreal Civic Orchestra, Ensemble America in New York, OSSIA, the Hingham Symphony, and the Longy Chamber Orchestra. He collaborated with artists such as Anthony Marwood, Richard Lester, Julius Baker, Oleh Krysa, Malcolm Lowe, and the Ying Quartet, and was a founding member of The Yanvar Trio. Bednarz was featured on radio broadcasts with CBC and NPR, and recorded works by Tchaikovski for the XXI Canadian label. A graduate of the Harid Conservatory and the Eastman School of Music, he studied with Sergiu Schwartz, Oleh Krysa, and Victor Tretiakov. In addition to solo and chamber music performances, Frederic Bednarz is concertmaster of the Hingham Symphony and a first violinist with Boston's Pro Arte Chamber Orchestra, and teaches in Manchester, New Hampshire.

Magdalena Adamek-Kurgan

Pianist Magdalena Adamek-Kurgan (DMus, Alberta; MA, Chopin Academy, Warsaw) is Visiting Assistant Professor at the University of Alberta. A laureate of the 2nd prize and Chopin performance award at the International Milosz Magin Competition in Paris, and a 3rd prize at the Kiejstut Bacewicz International Chamber Music Competition in Lodz, Poland, Magdalena Adamek-Kurgan has been a recipient of prestigious scholarships and awards at the University of Alberta. She has performed as recitalist and guest soloist in Poland, Germany, Austria, Lithuania, France, China, USA and Canada, and issued five CD recordings (Acte Préalable, the Wirth Institute). Since June 2005, Magdalena Adamek-Kurgan serves on the Boards of the Marek Jablonski Endowment and Alberta Registered Music Teachers Association.

Guillaume Tardif

Violinist Guillaume Tardif was born in Quebec City in 1975. He graduated from the Conservatoire de Quebec in 1997 and from the Eastman School of Music, University of Rochester in 2000. His recent research involved performances in Canada and abroad (US, Brazil, Peru, Hungary, Norway, Sweden, South Korea), recordings and broadcasts, compositions and arrangements for violin, and pedagogical publications. He joined the Department of Music in 2003.

Upcoming Events

March

2 Friday,
Visiting Artist
Felipe Avellar de Aquino
(University of Paraiba, Brazil)
10:00 am - Lecture
The Use of Russian Themes in Britten's Third Solo Cello Suite
3:30 pm – String Masterclass
Studio 27, Fine Arts Building
Free admission
For more information, call 492-8112

2 Friday, 6:00 pm
University of Alberta
Concert Choir Annual Dinner, Concert and Silent Auction
Debra Cairns, Conductor
Crowne Plaza Chateau Lacombe, 10111 Bellamy Hill, Edmonton
For ticket information, call 492-2384

4 Sunday, 3:00 pm
Visiting Artist Recital
Felipe Avellar de Aquino, cello
Program will include works by Marx, Bridge, Locatelli, Britten, Liduino Pitombeira
Studio 2-7, Fine Arts Building
Admission: $15/stud/sen, $20/adult

4 Sunday, 8:00 pm
University of Alberta
Academy Strings
Tanya Prochazka, Conductor
String Quartet Opus 131: Beethoven (arranged for string orchestra by Colin Davis)
Concerto for Marimba: Rosauro
Soloist: Steven Stone
Winner, Academy Strings Concerto Competition
String Serenade: Wolf-Ferrari
Admission: $10/stud/sen, $15/adult

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 5:00 pm
Hear's to Your Health
The Vienna Piano Trio
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission
For information, call 492-8109

5 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust and Raymond Baril, Directors
Salute to the Bands
Admission: $10/stud/sen, $15/adult

7 Wednesday, 8:00 pm
University of Alberta
Orchestral Winds
Angela Schroeder, Conductor
Overture for Winds Op. 24: Mendelssohn
Suite in B Flat, Op. 4: Richard Strauss
Little Threepenny Music: Weill
Admission: $10/stud/sen, $15/adult

9 Friday, 8:00 pm
Music at Convocation Hall I
Marina Hoover, cello
Patricia Tao, piano
Sonata: Debussy
Sonata: Poulenc
La Lugubre Gondola: Liszt
Sonata No 1 for cello and piano: Richard Strauss
Admission: $15/stud/sen, $20

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Department of Music
University of Alberta

Madrigal Singers

Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Special guests
Nora Bumanis, harp
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Saturday, March 3, 2007 at 8:00 pm
Douglas J Cardinal Performing Arts Centre
Grande Prairie, Alberta



Program

Vier Quartette Op 92 (1877) — Johannes Brahms (1833 –1897)
O schöne Nacht (1800–1875)
Spätherbst (1821–1902)
Abendlied (1813-1863)
Warum? (1749-1832)

guest
Janet Scott Hoyt, piano

Rex Gloriose Martyrum from *Six Latin Hymns* — Otto Olsson (1879 – 1964)

Terrae Cedunt Curae — Ludvig Norman (1831-1885)

Benedictio — Urmas Sisask (b. 1960)

Marvin Dueck, conductor

Mirjams Siegesgesang D 942, (1828) — Franz Schubert (1797–1828)

guests
Janet Scott Hoyt, piano
Jolaine Kerley, soprano

Intermission

Aftonen — Hugo Alfven (1872-1960)

Kung Liljekonvalje — David Wikander (1884-1955)

Och jungfrun hon går I ringen — Arranged by Hugo Alfven

Sonata for Harp — Jan Ladislav Dussek (1760-1812)
Allegro
Andantino
Rondo Allegro.

guest
Nora Bumanis, harp

Two Eastern Pictures (1911) — Gustav Holst (1874–1934)

Madrigal Singers Female Chorus
Nora Bumanis, harp

Cantique de Jean Racine (1865) — Gabriel Fauré (1845–1924)

Nora Bumanis, harp

Die Spröde — Hugo Wolf (1860-1903)
Die Bekehrte
The last rose of summer — arr. Britten (1913-1976)

Jolaine Kerley, soprano
Janet Scott Hoyt, piano

Zefiro Torna (Zephyr returns) c.1614 — Claudio Monteverdi (1567–1643)

Fire! Fire! — Thomas Morley (c.1557-1602)

University of Alberta Madrigal Singers, 2006-2007
Leonard Ratzlaff, Conductor
Marvin Dueck, Assistant Conductor

Soprano
Suzanne Abele
Irene Bosma
Kim Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn Macdonald
Connie McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Tamara Guillaume
Bronwen Harvey
Erin Hooper
Kristel Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathon Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck – Graduate Assistant
Jonathon Kilgannon
Yu-Ting Lin
Brendon Lord
Damon MacLeod
Adam Robertson
John M Scott
Jordan van Biert
Anthony Wynne

Vier Quartette (Four Quartets)

schöne Nacht

O schöne Nacht!
Am Himmel märchenhaft
Erglänzt der Mond in seiner ganzen
Pracht; Um ihn der kleinen Sterne
liebliche Genossenschaft.

Es schimmert hell der Tau
Am grünen Halm; mit Macht
Im Fliederbusche schlägt
die Nachtigall;
Der Knabe schleicht zu seiner
Liebsten sacht -
O schöne Nacht!

Text: Georg Friedrich Daumer

O lovely Night

O lovely night!
In the heavens, the moon gleams
magically in all its splendour;
about it, the sweet comradeship
of tiny stars.

The dew glimmers brightly
on the green blades of grass;
with great power, the nightingale
sings out in the elder-bush;
the young man steals quietly
to his sweetheart-
O lovely night!

Translation: Emily Ezust

Spätherbst

Der graue Nebel tropft so still
Herab auf Feld und Wald und Heide,
Als ob der Himmel weinen will
In übergroßem Leide.

Die Blumen wollen nicht mehr blühn,
Die Vöglein schweigen in den Hainen,
Es starb sogar das letzte Grün,
Da mag er auch wohl weinen.

Text: Hermann Allmers

Late autumn

The grey mist drops down so silently
upon the field, wood and heath
that it is as if Heaven wanted to weep
in overwhelming sorrow.

The flowers will bloom no more,
the birds are mute in the groves,
and the last bit of green has died;
Heaven should indeed be weeping.

Translation: Emily Ezust

Abendlied

Friedlich bekämpfen
Nacht sich und Tag:
Wie das zu dämpfen,
Wie das zu lösen vermag.

Der mich bedrückte,
Schläfst du schon, Schmerz?
Was mich beglückte
Sage, was war's doch, mein Herz?

Freude wie Kummer,
Fühl ich, zerrann,
Aber den Schlummer
Führten sie leise heran.

Und im Entschweben,
Immer empor,
Kommt mir das Leben
Ganz wie ein Schlummerlied vor.

Text: Friedrich Hebbel

Evening Song

Peacefully does night
struggle with the day:
how to muffle it,
how to dissolve it.

That which depressed me,
are you already asleep, o Pain?
That which made me happy,
say, what was it, my heart?

Joy, like anguish,
I feel has melted away,
but they have gently
invoked slumber instead.

And as I float away,
ever skyward,
it occurs to me that life
is just like a lullaby.

Translation: Emily Ezust

Warum?
Warum doch erschallen
himmelwärts die Lieder?
Zögen gerne nieder
Sterne, die droben
Blinken und wallen,
Zögen sich Lunas
Lieblich Umarmen,
Zögen die warmen,
Wonnigen Tage
Seliger Götter
Gern uns herab!

Text: Johann Wolfgang von Goethe

Why?
Why then do songs
resound heavenward?
They would gladly lure down
the stars, which
gleam and wander above;
they would entice Luna's
lovely embraces,
and invoke the warm,
blissful days
of blessed gods -
gladly would they do this!

Translation: Emily Ezust

Rex Gloriose Martyrum
Rex gloriose martyrum,
Corona confitentium,
Qui respuentes terrea
Perducis ad coelestia.

Aurem benignam protinus
Intende nostris vocibus
Trophaea sacra pangimus
Ignosce quod deliquimus.

Tu vincis inter Martyres,
Parcisque Confessoribus:
Tu vince nostra crimina,
Largitor indulgentiae

O glorious king of martyr hosts,
The crown of those
who confess your name,
Who, leaving earthly joys behind,
Are led by you to heavenly things:

So now incline you gracious ear,
And listen to our voices here,
As we recall their triumphs won,
Forgive the sins that we have done.

.

Terrae Cedunt Curae
Terrae cedunt curae
Paci duraturae
Cuncta mors placabit
Coeli lux clarabit

Earthy troubles vanish
(Translation by J Scott)
Earthy troubles vanish
Peace remains
All death reconciled
by illustrious heavenly light

Benedictio
Benedicat vos omnipotens Deus
Pater et Filius et Spiritus Sanctus.
Amen

Blessed are you omnipotent God
Father and Son and Holy Spirit. Amen

Mirjams Siegesgesang

Rührt die Cymbel, schlagt die Saiten,
Lasst den Hall es tragen weit,
Gross der Herr zu allen Zeiten,
Heute gross vor aller Zeit.

Aus Ägypten vor dem Volke,
Wie der Hirt, den Stab zur Huth,
Zogst du her, dein Stab die Wolke,
Und dein Aug' des Feuers Gluth.

Zieh' ein Hirt, vor deinem Volke,
Stark dein Arm,
und dein Aug' des Feuers Gluth.

Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.
Scheu des Meeres Ungethüme,
Schau'n durch die krystall'ne Wand,
Und das Meer hört deine Stimme
Thut sich auf dem Zug, wird Land.

Wir vertrauten deiner Stimme,
Traten froh das neue Land.

Doch der Horizont erdunkelt,
Ross und Reiter löst sich los,
Hörner lärmen, Eisen funkelt,
Es ist Pharao und sein Tross.

Herr, von der Gefahr umdunkelt,
Hilflos wir, dort Mann und Ross.
Und die Feinde, mordentglommen
Drängen nach, den sichern Pfad.
Jetzt und jetzt, jetzt und jetzt

Da horch! Welch Säuseln, Wehen,
Murmeln, Dröhnen.
Horch! Sturm!
'S ist der Herr in seinem Grimme,
Einstürzt rings der Wasser Thurm.
Ross und Reiter, Mann und Pferd,
Umsponnen, eingewickelt im Netze der Gefahr.
Zerbrochen die Speichen ihrer Wagen,
Todt der Lenker, todt das Gespann!

Miriam's Song of Victory

Sound the cymbals, strike the strings,
Let the echoes bear it afar,
The Lord is mighty forever,
He is greater today, than of yore!

Hither out of Egypt Thou dost go
before the people
Like a shepherd, armed with his staff,
Thy staff a pillar of cloud
And a column of fire Thine eye!

Shepherd, go before Thy people,
Strong Thine arm, fiery Thine eye!

The sea hears Thy voice,
The waves are rolled backward and
dry land appears.
Fearful of the monstrous waves,
We stare through their crystal walls.
But the sea hears Thy voice, and
The waves part, forming dry land in
their midst.

Trusting Thy voice,
We enter the new land with joy!

Then the horizon darkens,
Horses and riders charge!
Horns blare, weapons flash!
It is Pharaoh and his army.

Lord, o'ershadowed by danger,
We stand helpless, horse and rider
are upon us.
Our enemies loom murderously close,
Forging ahead toward the safe path.
Closer and closer they come, ever
closer.

But hark! What rustling, what stirring
In the wind, what rumbling!
Hark! A storm!
'Tis the Lord in his fury.
Inward crash the towering waves.
Horse and rider, man and mount, are
Buffeted, ensnared in danger's web;
The wheels of their chariots are
shattered,
The drivers and horses all dead!

Mirjams Siegesgesang (cont'd)
Tauchst du auf, Pharao?
Hinab, hinunter in den Abgrund,
Schwarz wie deine Brust!

Und das Meer hat nun vollzogen,
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Eine Wüste, Grab zugleich und Sarg.

Schrecklich hat das Meer vollzogen.
Lautlos rollen seine Wogen,
Nimmer gibt es, was es barg,
Frevlergrab zugleich und Sarg.
text, Franz Grillparzer

Miriam's Song of Victory (cont'd)
Will you rise to the surface, Pharaoh?
Deeper and deeper you go, Down into the abyss, Black as your heart.

The sea closes over completely!
Soundlessly the waves roll by.
Never will it yield its contents --
Chaos, coffin and grave in one!

Horrible, the final closing of the sea.
Soundlessly the waves roll by.
Never will it yield its contents --
An unsanctified grave and coffin in one.

Aftonen
Skogan stär tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolns bloss sig stilla sänker,
Ner uti den lugna, kalara väg.
Ibland dälder, gröna kullar
mångdubbeld eko kring nejden far...
Text: Herman Sätherberg

The trees are still, the sky clear
Listen to the Waldhorn's song
The evening sun slowly sinks
Into the calm, clear waters
In the valley, amongst the hills,
Rings the echo.

Kung Liljekonvalje
Kung Liljekonvalje av dungen,
kung Liljekonvalje är vit som snö,
nu sörjer unga kungen
prinsessan Liljekonvaljemö.

Kung Liljekonvalje han sänker
sitt sorgsna huvud så tungt och vekt,
och silverhjälmen blänker
i sommarskymningen blekt.

Kring bårens spindelvävar
från rökelsekaren med blomsterstoft
en virak sakta svävar,
all skogen är full av doft.

Från björkens gungande krona, från vindens vaggande gröna hus små sorgevisor tona, all skogen är uppfylld av sus.

Det susar ett bud genom dälden om kungssorg bland viskande blad, i skogens vida välden från liljekonvaljernas huvudstad.

King Lily of the valley from the grove, king Lily of the valley is as white as snow, now the young king is mourning he princess Lilly of the valley maiden.

King Lily of the valley is lowering his sad head, so heavy and weak, and his silver helmet shines so pale in the summer twilight.

Around the spider's web of the bier from the incense plates with their scent of flowersa virak (incense/olibanum) slowly flows, the whole forest is full of fragrance.

From the rocking crown of the birch, from the waving green house of the wind small songs of sorrow are sounding, the whole forest is filled with whisper.

A message is whispered through the valley about Royal mourning among whispering leaves, in the wide kingdoms of the forest from the capital of the Lilies of the valley.

Och jungfrun hon går I ringen
Och jungfrun hon går I ringen med
rödan gullband,
Det binder hon om sin kärastes arm.

Men kära min lilla jungfruknyt inte så
hårdt.
Jag ämnar ej att rymma bort.

Och jungfrrun hon går och lossar på
rödan gullband.
Så hastigt den skälman åt skogen då
sprang.

(Pang, pang! Ha Ha)
Då sköto de efter honom med femton
gevär. Och vill ni mig något, så ha ni
mig här.

Two Eastern Pictures
Spring
Spring the warrior hither comes,
Bowstring formed by rows of bees
And his darts tipped with buds
Wound our hearts with sweet love-
longing.

Now the trees put forth their flowers,
On the lakes the lilies fair
Show their heads midst the waves
Melting hearts with sweet love-
longing.

What fair maid can vie with Spring?
What sweet voice the cuckoo's song?
Or smiling teeth the jasmine's hue?
Or rosy lips the op'ning flowers?

Bending down with blushing buds,
Flaming mango branches wave
To and fro with the breeze
Filling hearts with sweet love-longing.

And within the lotus flower
Dwells her love, the murm'ring bee
Who with kiss and embrace
Satisfies her sweet love-longing.

Word, equal to the Almighty, our only
hope,
Eternal light of the earth and the
Heavens;

We break the peaceful night's silence,
Divine Saviour, cast your eyes upon
us!

Spread the fire of your mighty grace
upon us
May the entire hell flee at the sound of
your voice;

Disperse from any slothful soul the
drowsiness
Inducing it to forget your laws!

Cantique de Jean Racine

Verbe, égal au Très-Haut, notre unique espèrance,
Jour éternel de la terre et des cieux;
De la paisible nuit nous rompons le silence,
Divin Sauveur, jette sur nous les yeux!

Répands sur nous le feu de ta grâce puissante,
Que tout l'enfer fuie au son de ta voix;
Dissipe le sommeil d'une âme languissante,
Qui la conduit à l'oubli de tes lois!

O Christ, sois favorable à ce peuple fidèle
Pour te bénir maintenant rassemblé.
Reçois les chants qu'il offre à ta gloire immortelle,
Et de tes dons qu'il retourne comblé!

Text: Jean-Baptist Racine

Song of Jean Racine

Word, equal to the Almighty, our only hope,
Eternal light of the earth and the Heavens;
We break the peaceful night's silence,
Divine Saviour, cast your eyes upon us!

Spread the fire of your mighty grace upon us
May the entire hell flee at the sound of your voice;
Disperse from any slothful soul the drowsiness
Inducing it to forget your laws!

Oh Christ, look with favour upon this faithful people
Which has now gathered to bless you.
Receive its singing, offered to your immortal glory,
And may it leave with the gifts you have bestowed upon it!

Die Spröde/The Coy Shepherdess

An dem reinsten Frühlingsmorgen
Ging die Schäferin und sang,
Jung und schön und ohne Sorgen,
Daß es durch die Felder klang,
So lala! Lerallala!

Thyrsis bot ihr für ein Mäulchen
Zwei, drei Schäfchen gleich am Ort,
Schalkhaft blickte sie ein Weilchen;
Doch sie sang und lachte fort:
So lala! Lerallala!

Und ein Andrer bot ihr Bänder,
Und der Dritte bot sein Herz;
Doch sie trieb mit Herz und Bändern
So wie mit den Lämmern Scherz,
Nur lala! Lrallala!

On the clearest of spring mornings
the shepherdess went walking and singing,
young and fair and carefree,
so that it resounded through the fields
so la la! le ral la!

Thyrsis offered her, just for one kiss,
two lambkins, three, on the spot.
She looked at him roguishly for a while, but then went on singing and laughing: so la la! le ral la!

And another offered her ribbons,
and the third his heart;
but she jested with heart and ribbons
as with the lambs:
just la la! le ral la!

Die Bekehrte/The Repentant Shepherdess

Bei dem Glanz der Abendröte
Ging ich still den Wald entlang,
Damon saß und blies die Flöte,
Daß es von den Felsen klang,
So la la! . . .

In the red glow of sunset
I walked silently through the wood.
Damon sat and blew his flute
so that the rocks resounded;
so la la!

Und er zog mich an sich nieder,
Küßte mich so hold und süß.
Und ich sagte: Blase wieder!
Und der gute Junge blies,
So la la! . . .

And he drew me down to him
and kissed me so gently, so sweetly.
and I said 'blow again'
and the good-hearted lad blew.
so la la!

Meine Ruhe ist nun verloren,
Meine Freude floh davon,
Und ich höre vor meinen Ohren
Immer nur den alten Ton,
So la la, le ralla! . .

My peace of mind is now lost,
my joy has flown away,
and I hear in my ears
only the old tone of
so la la! ralla.

Translation: Eric Sams

Zefiro Torna (Zephyr returns)

Zefiro torna, e 'l bel tempo rimena,
E i fiori e l'erbe, sua dolce famiglia
E garrir Progne, e pianger Filomena
E primavera candida e vermiglia.

Zephyr returns

Zephyr comes back and brings the lovely weather, Flowers and grass, its sweet family ties, And Philomela warbles, and Procne cries, And spring returns, the white and the pink feather;

Ridono i prati, e 'l ciel si rasserena;
Giove s'allegra di mirar sua figlia;
L'aria, e l'acqua, e la terra è d'amour piena;Ogni animal d'amar si riconsiglia.

The meadows laugh and the sky is serene; Jupiter gladly gazes on his daughter; Love fills the air and the earth and the water; And all the creatures' instincts on love lean.

Ma per me, lasso!, tornanoi piú gravi
Sospiri, che del cor profondo tragge
Quella ch'al ciel se ne portò le chiavi;

But to me only come the heaviest sighs That from my heart she will draw out and pull, Who flew away with its keys to the skies;

E cantar augelietti, e fiorir piagge,
E 'n belle donne oneste atti soavi
Sono un deserto, e fere aspre e selvagge.

And small birds singing, and blossoms so full, And lovely women, their acts fair and mild, Are a desert to me, beasts rough and wild.

Text: Francesco Petrarca

Translation: Anna Maria Armi

Fire, fire! My heart

Fire, fire! My heart, fa, la, la, la…
Oh help! Alas, oh help!
Ah, me! I sit and cry me
And call for help, alas, but none comes nigh me,

From their beginnings in 1978 as a twelve-voice early music ensemble, the **University of Alberta Madrigal Singers** has grown to a choir around 40 singers which draw on music from all periods and styles for their repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony, including its *Messiah* performances in 2003, and the Alberta Baroque Ensemble, most recently last December. The CBC frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto. They have performed at the national conference of the Association of Canadian Choral Conductors twice, and in 2005 they were invited to perform at the National Convention of the American Choral Directors Association in Los Angeles.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on four occasions (1992, 1996, 1998 and 2004). International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors for best Canadian choral recording that year; *My soul, there is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the world premiere recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ, with the Winspear Centre's new Davis Memorial Concert Organ. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson

A member of the University of Alberta Department of Music faculty since 1981, **Leonard Ratzlaff** obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and for the past three years he has been Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which has recently appeared at Festival 500 in St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta

Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Alberta Order of Excellence (2003) and Member of Order of Canada (2004). He is a frequent clinician and adjudicator across Canada.

Professor **Janet Scott Hoyt** has been a longstanding member of Edmonton's professional music community, and a member of the Department of Music at University of Alberta since 1998, where she has developed a graduate program in piano pedagogy as well as teaching studio piano and chamber music. Completing her studies at U of A with Robert Stangeland, she furthered her studies with Gyorgy Sebok and Menahem Pressler at the Banff Centre and with Cecile Genhart in Europe. A highly sought after collaborative pianist, Scott Hoyt has long been associated with the Banff Centre as coordinator of the collaborative pianist faculty there. Her own performances have included collaborations with numerous international artists, including violinists Sidney Harth and Guillaume Tardif, hornists David Hoyt and Barry Tuckwell, and cellists Tanya Prochazka and Shauna Rolston. She has premiered many works by Canadian composers Violet Archer, Malcolm Forsyth, Srul Irving Glick and Oskar Morawetz, and has several recordings to her credit.

Jolaine Kerley completed her undergraduate and Masters degrees at University of Alberta, majoring in voice and choral conducting. Currently a doctoral student at Indiana University School of Music, Ms. Kerley currently is a Visiting Assistant Professor of Voice at U of A. Her performance experience as a soloist includes appearances with several Edmonton ensembles, including the Alberta Baroque Ensemble, Edmonton Symphony, Pro Coro Canada and the Richard Eaton Singers. Further afield, she has sung with several professional ensembles in Indiana and with the Carmel Bach Festival in California, as well as with chamber choirs in Denmark and Germany. Ms. Kerley has studied with Eva Bostrand, Alan Ord and Harold Wiens in Edmonton, and with Paul Elliott and Mary Ann Hart at Indiana. She sings in all periods and styles, but specializes in early music.

Harpist **Nora Bumanis** is well known to Canadian audiences both as a soloist and duo harpist with Julia Shaw, through several recordings and appearances at various festivals across Canada. Her duo has collaborated with the Madrigal Singers in recording Malcolm Forsyth's choral cycle *Hesperides*, as part of a recording of music for chorus and harp the Madrigal Singers will release next fall. Principal harpist with the Edmonton Symphony since 1980, Ms. Bumanis has taught harp at the University of Alberta for over 25 years, and has developed one of Canada's strongest harp studios at the university level. She also instructs harp at Kings University College and Alberta College Conservatory of Music. She is a graduate of the University of Toronto, where she studied with Judy Loman, and she has also studied with Alice Chalifoux of the Salzedo Harp Colony in Maine, USA.

DEPARTMENT OF MUSIC
FACULTY OF ARTS
Alberta Foundation for the Arts

Department of Music
University of Alberta

Studio 27

"Four for 4"

Four graduate student compositions for saxophone quartet

Sunday, March 4, 2007
at 7:00 pm
Fine Arts Building 2-7

Program



DEPARTMENT OF
MUSIC

Program

"Four for 4"

Three Divergent Components — Jesse Fegelman
for saxophone quartet (2006)*
I: Four Standard Giants
II: Unison
III: Engine Trouble

In Nomine Innominabilis
for saxophone quartet (2006)* — Michael Berger

In Translation — Sally Norris
for saxophone quartet and narrator (2006)*
Narrator: Emanuela Bocancea

Fracture 170 — Darlene Chepil Reid
for saxophone quartet (2006)*

Saxophone Quartet
Po-Yuan Ku, soprano
Alfredo Mendoza, alto
Jeff Anderson, tenor
Andriy Talpash, baritone

*World premiere

Upcoming Events

March

5 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the Department of Music
Free admission

5 Monday, 5:00 pm
Hear's to Your Health
The Vienna Piano Trio
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
Free admission
For information, call 492-8109

5 Monday, 8:00 pm
University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust, Raymond Baril, and Craig Brenan, Directors
Salute to the Bands
Admission: $10/stud/sen, $15/adult

7 Wednesday, 8:00 pm
University of Alberta Orchestral Winds
Angela Schroeder, Director
Overture for Winds Op. 24: Mendelssohn
Suite in Bb, Op. 4: Richard Strauss
Little Threepenny Music: Weill
Admission: $10/stud/sen, $15/adult

9 Friday, 8:00 pm
Music at Convocation Hall I
Marina Hoover, cello
Patricia Tao, piano
Sonata: Debussy
Sonata: Poulenc
La Lugubre Gondola: Liszt
Sonata No 1 for cello and piano: Richard Strauss
Admission: $15/stud/sen, $20/adult

10 Saturday, 10:00 am
Choral Masterclass
Visiting Artists
Vancouver Chamber Choir
Free admission

10 Saturday, 8:00 pm
Visiting Artists Concert
Vancouver Chamber Choir
Jon Washburn, Conductor
Music of the Americas in its March 10 concert. The program includes works by composers from Argentina (Guastavino), Brazil (Oswald), Cuba (Silva), Mexico (Franco) and the US (Bernstein, Paulus and Whitacre) as well as Canada (Daunais, Houdy and Robinovitch).
Admission: $15/stud/sen, $20/adult

11 Sunday, 3:00 pm
Visiting Artist Recital
Richard Cionco, piano
Bagatelles op. 126: Beethoven
Sonata No 32, Op 111: Beethoven
Sonata no. 30, Op 109: Beethoven
Six Musical Moments, Op 16: Rachmaninov
Admission: $15/stud/sen, $20/adult

department of Music

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Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Department of Music
University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Sunday, March 4, 2007
at 8:00 pm

Convocation Hall
Arts Building
University of Alberta



Upcoming Events

March

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Department of Music
University of Alberta

Academy Strings

Tanya Prochazka, Conductor

Sunday, March 4, 2007
at 8:00 pm

Arts Building
University of Alberta
Convocation Hall



Program

Serenade for Strings (mid 1890's) — Ermanno Wolf-Ferrari (1876-1948)

I. Allegro
II. Andante
III. Scherzo
IV. Finale

Concerto for Marimba and String Orchestra — Ney Rosauro (b. 1952)

©1992, Pro Percussao [GEMA]

Saudação (Greeting)
Lamento (Lament)
Dança (Dance)
Despedida (Farewell)

Soloist: **Stephen Stone**
Winner, Concerto Competition

Intermission

String Quartet in C-Sharp Minor, Op. 131 (1825-6) — Ludwig van Beethoven (1770-1827)

I. Adagio, ma non troppo e molto espressivo
II. Allegretto
III. Allegro moderato
IV. Andante, ma non troppo e molto cantabile
V. Presto
VI. Adagio quasi un poco andante
VII. Allegro

Program Notes

The Concerto for Marimba and Orchestra was written in June and July of 1986 in Brasília and is dedicated to the composer's son Marcelo. The work was originally written for marimba and string orchestra and was premiered in the USA the same year with the Manitowoc Symphony Orchestra in Wisconsin under the direction of Manuel Prestamo. The Wind Ensemble version is arranged by Dr. Thomas McCutchen.

With the commercial success of a 1990 CD and video by Scottish percussionist Evelyn Glennie and the London Symphony Orchestra, the Concerto rapidly came to be regarded as part of the standard literature for percussion. It is considered to be the most popular marimba concerto today, and has been performed by more than eight hundred orchestras worldwide.

The concerto contains four movements - unusual for the concerto form – which follow the fast-slow-fast pattern, with the medium tempo third movement inserted before the vigorous finale. Some Brazilian motifs and jazz elements are used throughout the piece, which contains strong rhythmic patterns and catchy melodies. The marimba leads the thematic material throughout much the piece, and as a result, the marimba part of certain movements can be performed solo, without orchestral accompaniment. The solo part explores the many possibilities of modern four-mallet technique, and according to reviews from Percussive Notes magazine "the concerto is superbly written for the unique timbre and virtuoso technical qualities of the marimba."

Stephen Stone
Stephen began his musical experience through school band programs in his hometown of Grande Prairie, Alberta. He has pursued percussion through wind ensembles, concert bands, orchestras, jazz groups, marching bands, church worship teams, musicals, and workshops, including having partaken in the first Toronto Summer Music Academy and Festival in the summer of 2006 with the world-renowned percussion ensemble NEXUS. Stephen is currently pursuing a BA with a major in music at the University of Alberta, where he began playing marimba 2½ years ago.

Tanya Prochazka
Professor of cello, chamber music, conductor of the Academy Strings and University Symphony Orchestras and Head of the String Department at the University of Alberta, Canada, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres, Milton Schlosser and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004.

Highlights of the last two seasons were her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in Edmonton and Cambridge, England, string quartets in the side canyons of the Colorado River in the Grand Canyon, Beethoven Triple Concerto in London, England and recitals in Paris and Prague.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In 1998, she was appointed Professor of Cello, Strings, and Chamber Music and Conductor of the University Symphony Orchestra and the Academy Strings Orchestra at the University of Alberta. In 2002 Prochazka led the Academy Strings Orchestra on a concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She also directed a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba in 2005.

In 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and conducted Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes, string and string orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Despres, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released last year was "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser, Dvorak's Cello Concerto with the University Symphony Orchestra, and Twentieth Century Violin and Cello works with violinist Elizabeth McHan.

The University of Alberta Academy Strings, 2006-2007
Tanya Prochazka, Conductor

Violin
Alexandra Campbell
Jee-Won (Deborah) Chang
Alissa Cheung**
Misun Choi
Janet Chung
Martine denBok**
Leigh Dyrda
Daniel Gervais
Natalia Gomez-Perez
Quinn Grundy
Ken Heise
Miriam Herbold
Carolina Herrera Sanchez
Aaron Hryciw
Yoko Ito
Cynthia Johnson
Amy Kao
Corrine Ludwig
Courtney Parker
Grant Sigurdson
Darrell Soetaert
Monika Wensel
Charles Wong

Viola
Jeanette Comeau
Leanne Dammann*
Daniel Eggert
Robin Leicht
Leslie Mahr*
Avena Ross
Charlene VandenBorn

Cello
Anthony Bacon
Owen Barnes
James Baumgartner
Julia Dolman
John Fedor
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith*

Double Bass
Jonathan Hickle
Taddes Korris*
Roxanne Nesbitt
Mark Radosh*
Ted Tessier

**denotes rotating Concertmaster
*denotes rotating section leader (principal)

Upcoming Events

March

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Student Recital Series
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Free admission

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The Vienna Piano Trio
Works by Schubert, Haydn and Smetana
Foyer, Bernard Snell Auditorium, Walter MacKenzie Health Sciences Centre, University Hospital
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University of Alberta/Grant MacEwan College Jazz Bands
Tom Dust, Raymond Baril and Craig Brenan, Directors
Salute to the Bands
A Tribute to the Great Swing Bands of the 1930s and 1940s
Admission: $10/stud/sen, $15/adult

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department of Music

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JAZZ BAND

Salute to the Bands 2007

A Tribute to the Great Swing Bands of the 1930s and 1940s

University of Alberta/Grant MacEwan College Jazz Bands

Tom Dust, Raymond Baril and Craig Brenan
Directors

Guest Emcee: John Worthington,
CKUA's "The Old Disc Jockey"

Monday, March 5, 2007 at 8:00 pm



Arts Building
University of Alberta

University of Alberta
Department of Music

Program

Big Band Theme Montage — Arr. Tom Dust

Ciribiribin (1939):	Harry James
Leap Frog (1942):	Les Brown
Quaker City Jazz (1937):	Jan Savitt
Flying Home (1942):	Lionel Hampton
Take The 'A' Train (1941):	Duke Ellington
Cherokee (1939):	Charlie Barnet
The Dipsy Doodle (1938):	Larry Clinton
One O'Clock Jump (1937):	Count Basie

Glenn Miller and His Orchestra

Chattanooga Choo Choo (1941) — Harry Warren & Mack Gordon
Arr. Jack Mason

Pennsylvania 6-5000 (1940) — Jerry Gray & Carl Sigman
Arr. Jerry Gray

Little Brown Jug (1939) — Joseph E. Winner
Arr. Bill Finegan

Gene Krupa and His Orchestra

Boogie Blues (1945) — Gene Krupa & Ray Biondi
Transcr. Myles Collins

Vocalist – Anita O'Day

Charlie Barnet and His Orchestra

Skyliner (1944) — Charlie Barnet
Transcr. Fred Wayne

Woody Herman and The Band That Plays the Blues

At The Woodchoppers' Ball (1939) — Woody Herman & Joe Bishop
Arr. Joe Bishop

Chick Webb and His Savoy Ballroom Orchestra

A-Tisket, A-Tasket (1938) — Ella Fitzgerald & Van Alexander
Transcr. Tom Dust

Vocalist – Ella Fitzgerald

Count Basie and His Orchestra

Every Tub (1938) — Count Basie & Eddy Durham
Arr. Buck Clayton

April In Paris (1955) — Vernon Duke & E.Y. Harburg
Arr. "Wild" Bill Davis

Jumpin' At The Woodside (1938) — Count Basie
Transcr. David Berger

Intermission – 15 MINUTES

Overture – Harry James and His Music Makers

Two O'Clock Jump (1939) — Harry James, Benny Goodman & Count Basie
Arr. Will Hudson

Harry James and His Music Makers

I'm Beginning To See The Light (1944) — Don George, Johnny Hodges, Duke Ellington, & Harry James
Arr. Mark Taylor

Vocalist – Kitty Kallen

Duke Ellington and His Famous Orchestra

The Jeep Is Jumpin' (1938) — Duke Ellington & Johnny Hodges
Arr. Rusty Dedrick

I Got It Bad [And That Ain't Good] (1941) — Duke Ellington & Paul Webster
Arr. Dave Wolpe

Vocalist – Ivie Anderson

Diminuendo and Crescendo In Blue (1937) — Duke Ellington
Transcr. David Berger

Billie Holliday and Her Orchestra

God Bless The Child (1941) — Arthur Herzog & Billie Holliday
Arr. Teddy Wilson
Transcr. David Baker

Vocalist – Billie Holiday

Stan Kenton and His Orchestra

Eager Beaver (1942) — Stan Kenton
Arr. Will Hudson

Opus In Pastels (1941) — Stan Kenton

Concerto To End All Concertos (1942) — Stan Kenton

Finale – Benny Goodman and His Orchestra

Sing Sing Sing (1937) — Louis Prima
Arr. Jeff Hest

Next concert: Monday, April 2, 2007 at 7:30 pm, John L Haar Theatre, Centre for the Arts, Grant MacEwan College. For more information, call 497-4436

University of Alberta / Grant MacEwan College Jazz Bands, 2006-2007

Jazz Band I
Raymond Baril, Director

Alto Saxophone
Cayley Burgess UA
Lindsey Coulter UA

Tenor Saxophone
Olga Kostenko GM
Shannon Graham GM

Baritone Saxophone
Rustan McAllister GM

Trumpet
Jeff Bryant GM
Ashley Clelland UA
Matt Michielin GM
Andy Chan UA
Bryan Moyer UA

Trombone
Audrey Ochoa UA
Brady Masik UA
Sebastian Cox UA

Bass Trombone
Owen Henshaw UA

Piano
Brennan Cameron GM

Guitar
Chris Finlay GM

Bass
Landon Coleman GM

Drums
Graeme Mellway GM

Voice
Jenesse Graling GM

Jazz Band II
Tom Dust, Director

Alto Saxophone
Thomas Hay UA
Cam Johnson GM

Tenor Saxophone
Scott Carriere UA
Ashley Callihoo UA

Baritone Saxophone
Thomas Goulet UA

Trumpet
Chelsea Mandrusiak UA
Billy Davis UA
Sara Mills UA
Michael Whyte GM

Trombone
Remi Noel GM
Harrison Lee GM
Stephanie Voaklander UA

Bass Trombone
Adam Graham UA

Piano
Heather Gower GM

Guitar
Patrick Hughes UA

Bass
Cam Grier GM

Drums
Kyle Krysa GM

Voice
Christine Browne-Munz UA

Jazz Band III
Craig Brenan, Director

Alto Saxophone
Cam Otto GM
June Yates GM

Tenor Saxophone
Jarret Brophy UA
Allison Ochoa UA

Baritone Saxophone
Ben Davis UA

Trumpet
Ryan Lacroix UA
Don Coolen GM
Grant Oblak UA
Scott McFetridge UA

Trombone
David Galloway UA
Daelyn Cheetham UA
Jake Prins UA

Bass Trombone
Ethan Markwart

Piano
Matt Morris GM

Guitar
Ross Urquhart UA

Bass
Louis Rowe GM

Drums
Duran Ritz GM

Voice
Brittany Graling GM

The University of Alberta

Orchestral Winds and Percussion

Angela Schroeder, Conductor

Wednesday, March 7, 2007
at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Overture for Winds, Op. 24 (1824/1838) — Felix Mendelssohn (1809-1847)

Variationen uber "La ci darem la mano," WoO 28 (1796) — Ludwig van Beethoven (1776-1830)

Theme: Andante
I: Allegretto grazioso
II: L'istesso tempo
III. Andante
IV. Allegro moderato
V. Moderato
VI. Lento espressivo
VII. Allegretto scherzando
VIII. Allegretto giocoso
Coda: Vivace, Andante

Alyssa Miller, Matt Jaffrey, and Eric Wolfe-Gordon, oboes

Suite in B Flat, Op. 4 (1883) — Richard Strauss (1864-1949)

Praeludium
Romanze
Gavotte
Introduction und Fuge

Little Threepenny Music (1928) — Kurt Weill (1900–1950)

Overture
The Moritat of Mack the Knife
The Instead-of Song
The Ballad of The Easy Life
Polly's Song
Tango-Ballad
Cannon Song
Threepenny Finale

Program Notes

Felix Mendelssohn (1809-1847) was born in Hamburg, Germany into a family of musicians. His mother was an excellent pianist, and encouraged Felix and his sister Fanny to study the piano. He made his first concert appearance at the age of nine years. Mendelssohn went on to study music at the University of Berlin, and eventually became the conductor of the Gewandhaus Orchestra of Leipzig. He toured Europe as a pianist, composer and conductor, and received great acclaim for his work. Mendelssohn wrote for a variety of musical genres, including operas, chamber music, solo piano works, symphonic orchestra and choir. His music is characterized by its romantic lyricism and colorful orchestration.

Overture for Winds, Op. 24 (1824/1838) was originally conceived for a chamber wind ensemble of eleven players when Mendelssohn was only fifteen years old. The score for the original instrumentation was lost, and Mendelssohn rewrote the work from memory in 1826. He would rescore the piece for a larger ensemble of 23 winds and percussion in 1838. The Overture has two sections – the first is a slow and delicate melody with a warm accompaniment, the second is a boisterous and virtuosic march that features the upper woodwinds in a series of exciting and challenging flourishes.

Ludwig van Beethoven (1776-1830) was born in Bonn, Germany, where he spent the formative years of his extensive compositional career. Beethoven's early achievements, as composer and performer, extend the Viennese Classical tradition that he had inherited from composers such as Mozart and his teacher Haydn. As personal affliction – deafness, and the inability to enter into happy personal relationships – loomed larger, he began to compose in an increasingly individual musical style, and at the end of his life he wrote his most sublime and profound works. From his success at combining tradition and exploration and personal expression, he came to be regarded as the dominant musical figure of the 19th century and scarcely any significant composer since his time has escaped his influence or failed to acknowledge it.

Variationen uber "La ci darem la mano," WoO 28 (1796) was premiered on December 23, 1797, in Vienna. Beethoven arrived in Vienna from his native Bonn in November 1792, when Mozart had been dead for only eleven months. The compositions of his early Vienna period are characterized by reworking of compositions from his years in Bonn to suit Viennese style and taste, annexing of many current musical genres, and composing in a style comparable to Haydn and Mozart.

The theme in Beethoven's *Variationen* is from Mozart's opera Don Giovanni. In Act I, Giovanni, a licentious nobleman, attempts to seduce a beautiful peasant bride, Zerlina, away from her betrothed with an offer of marriage, leading to the duettino 'La ci darem la mano.' Beethoven's 'La ci darem' variations, figural and decorative rather than emotionally probing, are very much a product of the time of their birth, when the young Beethoven was still seeking his place in the Viennese musical establishment.

Richard Strauss (1864-1949) is a composer whose works span several decades, and encompasses a wide range of musical influences and styles. Born in Munich, Germany, he began composing at a very young age, and would continue to compose up to the end of his life. He studied the violin, but would spend the majority of his career as a respected conductor, premiering many of his own orchestral works. He endured both approval and condemnation for his works throughout his lifetime, pushing the boundaries of the traditional tonal system at the height of the Romantic era, and leading the way into the twentieth century.

Suite in Bb, Op. 4 (1883) was composed following the favorable response that he received for his *Serenade, Op. 7*, written for the same instrumentation. His patron, Hans von Bulow, heard the Op. 7, and encouraged Strauss to write a multi-movement work in the same style as the *Serenade*. Strauss complied and created the four-movement work, using the idioms of Baroque dance suites as a model. Strauss, on the insistence of von Bulow, conducted the premiere performance without any rehearsal; Strauss remembers only that he got through the performance without mistakes. Strauss would write two more pieces for this instrumentation much later in his life – the *Sonatina No. 1 in F* (From an Invalid's Workshop) and the *Symphony for Wind Instruments* (The Happy Workshop) represent Strauss's reflection on his own life as his health declined, and his desire to return to his own musical roots.

The first movement of the *Suite* is a *Praeludium* in the style of an organ, using a broken triplet motive across the many voices of the ensemble. The second movement is a *Romanze*, a beautiful and haunting movement featuring the solo clarinet. The *Gavotte* is a rousing and light-hearted dance that brings out the pastoral sound for which Strauss would become famous. The final movement is in two parts – a reprise of the second movement is followed by a double fugue.

Kurt Weill (1900–1950) was a German composer who was able to successfully bridge the influence of American jazz music with his own European theatrical works. He studied the piano as a teen, and would go on to study composition with Engelbert Humperdinck at the Berlin Hochschule. Weill earned praise for his music early in his career, and worked as an opera coach and conductor in a variety of settings. His music endured his own personal struggles brought on by his Jewish roots and the Nazi invaders who accused him of cheapening German art. He was forced to flee to the United States, where he continued to write music for opera, theater, film and radio in addition to concert music. Since his death, his works have been continually staged throughout North America and Europe, and have found a place as some of the most original theatric music of the twentieth century.

Little Threepenny Music (1928) is a suite based on some of the songs found in the operatic social satire *The Threepenny Opera.* This opera was premiered in Berlin in 1928, and would receive over ten thousand performances in only five years. The work has been stage in 18 languages, and has had numerous revivals , the most recent in 2005 on Broadway in New York City, featuring pop singer Cyndi Lauper. The suite was commissioned by conductor Otto Klemperer of the Berlin State Opera in 1929, and was premiered by Klemperer himself. The unique instrumentation emulates the sound of a salon orchestra of the 1920's, featuring the added sonority of banjo and guitar with the more traditional wind ensemble musicians.

The University of Alberta
Orchestral Winds and Percussion, 2006-2007
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Adam Ferland
Leigh-Anne Rattray
Tao Zeng

Oboes:
Eric Wolfe-Gordon
Matt Jaffray
Alyssa Miller

Clarinets
Amber Alackson
Michelle Davies
Samuel Toms

Bassoons
Lisa Hryciw
Doug Montgomery

Saxophones
Thomas Goulet
Michael Morimoto

Horns
Leif Anderson
Rachael Erdmann
Jennifer Reimer
Olwyn Supeene

Trumpets
Ian Burgess
Katherine Jahnsen
Chelsea Mandrusiak

Trombones
Audrey Ochoa

Tuba
Samantha Sobota

Percussion
Tina Chia
Shaun Hosegood

Piano
Francis Tenorio

Banjo/Guitar
Ross Urquhart

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She recently completed her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Upcoming Events

March

9 Friday, 8:00 pm
Music at Convocation Hall I
Marina Hoover, cello
Patricia Tao, piano
Sonata: Debussy
Sonata: Poulenc
La Lugubre Gondola: Liszt
Sonata No 1 for cello and piano: Richard Strauss
Admission: $15/stud/sen, $20/adult

10 Saturday, 10:00 am
Choral Masterclass
Visiting Artists
Vancouver Chamber Choir
Free admission

10 Saturday, 8:00 pm
Visiting Artists Concert
Vancouver Chamber Choir
Jon Washburn, Conductor
Music of the Americas in its March 10 concert. The program includes works by composers from Argentina (Guastavino), Brazil (Oswald), Cuba (Silva), Mexico (Franco) and the US (Bernstein, Paulus and Whitacre) as well as Canada (Daunais, Houdy and Robinovitch).
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Richard Cionco, piano
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Magdalena Adamek-Kurgan, piano
Works by Beethoven, Schubert, Chopin, and Szymanowski
Tickets at the door: $10/stud/sen, $15/adult. For more information, email: wosadnik@ualberta.ca

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Noon Hour Organ Recital
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Free admission

12 Monday, 3:30 pm
Piano Masterclass
Visiting Artist Richard Cionco
Free admission

17 Saturday, 7:00 pm
Northern Alberta Honor Band
Angela Schroeder, Conductor
Admission: $10/stud/sen, $15/adult

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
(Graduate Keyboard Seminar)
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

department of Music

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Music at Convocation Hall

Music at Convocation Hall I

Marina Hoover, cello
Patricia Tao, piano

Friday, March 9, 2007

7:15 pm *Pre-Concert Introduction*
by **David Cook**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall

Arts Building
University of Alberta

Program

Sonate pour violoncelle et piano (1915) — Claude Debussy (1862-1918)

I. Prelude
II. Sérénade
III. Finale

Sonata for Cello and Piano (1948) — Francis Poulenc (1899-1963)

I. Allegro-Tempo di marcia
II. Cavatine: Très calme
III. Ballabile: Très animé et gai
IV. Finale: Largo, très librement - Presto subito - Largo

Intermission

La lugubre gondola (1885) — Franz Liszt (1811-1886)

Sonata in F Major for Cello and Piano, Op. 6 (1883) — Richard Strauss (1864-1949)

I. Allegro con brio
II. Andante ma non troppo
III. Finale: Allegro vivo

Program Notes
by Emily Grieve

Claude Debussy, *Sonata for Cello and Piano*
Debussy composed the Sonata for Cello and Piano in 1915, just three years before his death. Like his other late works, the Sonata displays a significant departure in style from his earlier pieces, especially in its austerity and more abstract nature. Debussy experienced a period of depression during WWI, which drove him into a state of low creativity. The Cello Sonata, along with the two other sonatas he composed in 1915, represents the reemergence of Debussy's creativity accompanied by a new compositional style that he described as "music by itself," that was less aimed at pleasing the public ear and more directed at evoking a sense of ancient French music, while still being innovative. The influence of French masters of the past, such as Couperin, is evident in the Sonata in the use of modes, and its fragmentary, cyclic form that consists of a mosaic of contrasting musical sections with several recurring themes. Debussy also sought to express the spirit of the ancient Italian *Comedia dell'arte* in this Sonata. The Harlequin inspired its contrasting moods, which are at times lively, sometimes sarcastic, and often ethereal and poignant.

The first movement opens with a declamatory prologue that sounds remarkably natural and free; this theme serves as a basis for material in both of the ensuing movements, providing cyclic unity to the Sonata. The first theme is intimate and plaintive, but the music soon gains momentum, as more animated and passionate sections are introduced into the mosaic, including a passionate return of the declamatory melody from the prologue. The conclusion of this movement is very ethereal as the opening material is brought back, very subdued, like a fleeting shadow.

The second movement, entitled Serenade, features a rich mixture of the different sonorities that are possible for the cello. The sounds of a guitar, a mandoline, a flute, and even a tambourine are imitated by the cello throughout this movement, which seems to be a somewhat erratic combination of different chromatic motives that evoke a playful, exotic mood that is at times ironic.

The end of the second movement seems to join something already in motion when it leads into the Finale, which opens with a piano figure that brings great momentum to the lyrical freedom of the melody in the cello. This is followed by a lively, folk-like theme. The form of this movement is also like a mosaic of contrasting ideas; this is evident in the next theme to be introduced, which sounds mysterious and is slower and more subdued than the themes that preceded it. However, the animated energy and passion of the opening ideas are brought back and lead the piece to a joyful close.

Francis Poulenc, *Cello Sonata*

Poulenc's *Cello Sonata* was begun in 1940, but was put aside because he doubted his ability to compose music for solo strings. The piece was finished in 1948 due to Poulenc's admiration and affection for his friend, the cello virtuoso Pierre Fournier, with whom the composer was about to tour Italy. The Cello Sonata is Poulenc's only chamber composition in four movements. It is tuneful and spirited, and proves Poulenc's lack of confidence in this genre was unfounded.

The first movement contains two similar outer sections and a contrasting middle section. The opening is charming and witty, with playful exchanges of various melodic ideas. The inner section is slower, more lyrical and very romantic in its sweet, yet passionate melodic lines. It is in D-flat major, a key often used to evoke a dream-like quality. The return of the good-natured opening section is interrupted by a short reprise of the dreamy middle section, but the lively opening is soon repeated, coloured by joyful trills and runs on both instruments.

The second movement is one of Poulenc's most lyrical and heartfelt compositions. It is called "Cavatine," which is a name for a short aria in Italian opera, but here it has been transformed into a highly romantic expression of intense passion. The piano begins alone with a homophonic melody that sounds almost hymn-like. When the cello enters it plays a tender, introspective melody accompanied by high chords from the piano. The music becomes more flowing and builds in intensity toward the middle of the movement, as the sound of the two instruments begins to resemble a voice with orchestral accompaniment as would be present in opera. The conclusion becomes more subdued and full of haunting sweetness when the opening melody returns. There are traces of the lyrical section from the first movement throughout the second, bringing a sense of interconnection to the entire work.

The third movement, entitled "Ballabile," is in direct contrast with the second movement in its playful, lively spirit. Its title also refers to opera, where it is often applied to operatic dance movements. The music captures the energy of the Parisian music halls of which Poulenc was so fond. The charming melody of the opening section is almost identical to a theme from Poulenc's *Les Animaux Melodies*, which was also sketched in 1940. The internal lyrical section is sincere and sweet, but the scherzando mood of the opening soon returns to close the movement.

The finale features several interjections of contrasting melodic ideas. It opens with low bell-like sonorities in the piano with a majestic theme in doubled stops in the cello. The seriousness of this introduction is soon dispelled by the lively themes that follow, which are light and charming like many of the melodies found throughout the entire work. A slower internal section also recalls the dream-like lyricism found within the first movement, providing cyclic unity to the Sonata. The lively opening section returns, but it also includes a short reference to the lyrical interlude, and the majestic sound of the opening concludes the movement. The entire composition consists of an interesting patchwork of different themes that are interjected against one another; however, the contrast of liveliness and lyricism, and the motivic unity of the slower sections bring consistency to the entire work.

Franz Liszt, *La Lugubre Gondolas*

La Lugubre Gondolas were among Liszt's last compositions. They were composed in 1882, while the elderly Liszt was residing in Venice. Although they are often considered to be two versions of the same piece, they differ significantly from one another and are effective when performed as a set. Both pieces depict funeral processions of gondolas that Liszt observed on the canals of Venice. *La Lugubre Gondolas* represent the extreme stylistic shift in his music, which in his youth was full of exuberance, but in old age was reduced to a strange, shadowy expression of sorrow. Although the musical texture of Liszt's late pieces was significantly reduced, his harmonic experimentation increased with the use of extreme dissonance and a free approach to tonality. The tonal language of *La Lugubre Gondolas* is so remote that at times it is difficult to determine if the music has a tonal center; there is little or no harmonic resolution, and both pieces seem to prominently feature unresolved dissonances, especially the tritone. In his late music, Liszt was no longer trying to please an audience, but he was trying to express emotion, and create a radical approach to composition that in his words would "...throw a lance into the boundless realm of the future." In a way the act of reaching into the unknown tonally helps to express the mystery of death, which is central to *La Lugubre Gondolas*; also, the intense unresolved dissonances in both pieces evoke the sorrow and darkness associated with death. Because of the loss of many dear friends, and his own failing physical condition, Liszt's final years were plagued by sadness. *La Lugubre Gondolas* are definitely an expression of this immense despair. In a letter to Lina Ramann, Liszt refers to these pieces, and advises his friend not to fear their title because "...As you know, I bear in my heart a deep sorrow; now and then it has to break out in music."

The second *La Lugubre Gondola* opens with an extended recitative-like introduction that leads into a dissonant lament accompanied by an ostinato similar to the one in the first piece. The darkness is interrupted by a harp-like effect on the piano; however, the rhythm of the accompaniment is similar to the ostinato, and the chromatic movement of the high chords adds mystery to their sweetness. This is followed by a passionate return of the lyrical melody, which grows to a desperate outburst of sorrow. Funerary heavy chords begin a painful chromatic descent in both instruments that precedes the final return of the recitative-like music, which seems to fade out into oblivion.

Richard Strauss, *Cello Sonata*

Like many of Strauss's early works, the *Cello Sonata* was written for one of his friends, Hans Wilhan, the principal cellist of the Munich court orchestra. Strauss was attending the University of Munich during the winter of 1882-1883, and it was here that he was exposed to philosophy, aesthetics, and the works of Shakespeare, which awakened him intellectually and stimulated his musical growth. The *Cello Sonata* is one of a rapid succession of pieces composed during this period of heightened creativity. It was a success, and was hailed by Oscar Franz, a horn player from the Dresden court orchestra, as: "indeed a splendid work, full of original feeling, and everything flows so wholesomely in it." Like the early works of Mendelssohn, whose influence is audible, the *Cello Sonata* abounds in youthful energy; although the piece is fairly conservative, Strauss proves himself capable of mastering the forms of the past, while still expressing himself creatively.

The *Cello Sonata* opens with a grand fanfare of homophonic chords on the piano punctuated by double stops on the cello. This joyful proclamation leads to the lyrical first theme, which begins with a charming melody in the cello above a sparkling piano accompaniment. The music soon grows in intensity, as the piano and cello answer each other with dramatic figurations. The second theme, which is in the minor mode, is more subdued; it starts with homophonic chords on the piano, but becomes more passionate, brimming with romantic flavour. After a Coda based on the introduction to the movement, the development begins with sequential movement, giving way to an impressive four-part fugue that eventually builds up to a passionate climax from which the recapitulation of the majestic introduction bursts forth.

The second movement is like a song without words, with the cello singing above piano accompaniment, which at times sounds almost orchestral. Like many songs and operatic arias, this movement is in ternary form, and the intensity of its musical expression reaches operatic proportions at several moments. The opening features dark chords in the piano beneath a plaintive melody in the cello. In the middle section, the darkness fades into the major mode and the piano accompaniment becomes more energetic with repeated chords that propel the music forward. After the return of the opening section, there is a brief restatement of the major-mode material. Despite its tender sweetness, the introspective theme from the opening returns to end the piece, as it eventually rises towards a heartfelt expression of longing in the high registers of both instruments.

Playful motives in the cello and piano answer each other in a teasing manner in the beginning of the finale. Once the music begins to build in momentum, it sparkles with joy. Despite a more lyrical second theme, the energy is maintained throughout the exposition. In the development section, the music builds to a wonderfully orchestral climax worthy of Strauss's larger genres. Upon the return of the opening, the amiable music seems to display the creative excitement of a young composer at the height of musical growth, displaying his ingenious skill with charming ease.

Marina Hoover, cello
Two-time Grammy nominee Marina Hoover was born in Edmonton, Canada. She studied cello under David Soyer at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She was founding cellist of the St. Lawrence String Quartet, which rocketed to international prominence after winning both the Young Concert Artists auditions and the Banff International String Quartet Competition.

In her 13 years with the St. Lawrence, Ms Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street "Y", The Kennedy Center, Wigmore Hall (London), Concertgebouw (Amsterdam), and Theatre De Ville (Paris). In addition, the quartet made regular appearances at Tanglewood, the Newport Festival, Norfolk Chamber Music Festival, Santa Fe Chamber Music Festival, and the Ottawa Chamber Music Festival, as well as over 1000 other appearances throughout North and South America, Europe, Japan, Australia, and Viet Nam. The St. Lawrence has been the resident quartet at Spoletto USA since 1996.

The Quartet's major recording label debut, Schumann String Quartets 1 and 3, won the Juno award for Best Classical recording (1999), and the Preis der Deutschen Schallplatten Kritik (2001). It was voted one of the most important classical recordings of the 1990s by Opus Magazine. In 2002, the St. Lawrence's third CD, Yiddishbbuk: The Chamber Works of Oswaldo Golijov was nominated for two Grammy awards, including Best Classical Chamber Music Recording and Best Composer, as well as a Juno Award for Best Classical Recording.

Ms Hoover's solo career has included concertos with Toronto Symphony, Red Deer Symphony, Symphony Nova Scotia, Belo Horizonte Symphony (Brazil), Edmonton Symphony, Saskatoon Symphony, Yale Chamber Orchestra, and the Curtis Orchestra. She has performed recitals throughout North America and most recently at Northwestern University's Lutkin Hall. She appeared in the movie "Illuminata", directed by John Turturo. A decade after winning the Banff International String Quartet Competition, she returned to Banff to serve as a juror for the competition in 2002.

For 4 years Ms Hoover was Artist-in-residence at Stanford University, where she co-directed the string program and designed and ran a summer institute for chamber musicians. She has been visiting Artist-in-residence at the University of Toronto, Distinguished Visitor at the University of Alberta and Artist in Residence at the Banff Centre for the Arts. She participated in numerous community outreach programs with the St. Lawrence in Kansas City, Washington D.C., Palo Alto, and other cities

Ms Hoover currently maintains an active performing schedule of both solo and chamber music. Recent performances include appearances with the Chicago String Quartet, Chicago Chamber Musicians, the Ameropa trio, and with pianist James Giles. She taught chamber music at Northwestern University School of Music, and currently teaches at the Music Institute of Chicago.

Patricia Tao, pianist

Pianist Patricia Tao, founding member of the Guild Trio from 1988-1998, has led an active career as both soloist and chamber musician. As pianist of the Trio, she performed throughout the United States and Europe, with appearances in major North American cities, including New York, Los Angeles, San Diego, Toronto, Vancouver, and Washington, D.C. With the Trio, she won the prestigious USIA Artistic Ambassador competition, resulting in a seven-country European tour. The following year, her trio was awarded the position of Trio-in-Residence at the Tanglewood Music Center, where they were lauded by the Boston Globe as a "beautiful new landmark" on the concert stage.

As soloist, Dr Tao toured the United States for Columbia Artist's Community Concerts series, and in 1990, was reinvited as an "Artistic Ambassador" for the USIA, with recitals in Portugal, Spain, Italy, Czechoslovakia and Bulgaria. Winner of numerous awards, she was the recipient of the Leonard Bernstein scholarship and the David McCord Arts Award upon graduation from Harvard University. Summer festival credits include the International Musicians Seminar in Prussia Cove, England, Rutgers Summerfest, the Cape May Music Festival, Apple Hill Music Festival, the Summer Serenades at the Staller Center, Niederstotzingen Festival in Germany, and the International Arts Festival in France. Recent solo performances have included recitals on the University of Alberta's recital series, Mozart's *Piano Concerto K. 414* with string quartet at the Winspear Centre, and solo performances with the Hong Kong Classical Youth Orchestra, made up of both traditional Chinese and Western instruments.

Dr Tao's live performances have been broadcast on National Public Radio's "Performance Today," WNYC's "Around New York," WQXR's "The Listening Room, the public television series "Premiere Performances" out of St. Louis, Chicago's WFMT and "Our Music"and "In Performance" on CBC. Dedicated to the performance of new works, Dr Tao (with the Guild Trio) commissioned and premiered numerous works, including William Bolcom's "Spring Trio," Sheila Silver's "To the Spirit Unconquered," Harvey Sollberger's "From Winter's Frozen Stillness," and works by Bradley Lubman, Daniel Weymouth, Peter Winkler, and Perry Goldstein. Previous recordings include Sheila Silver's "To the Spirit Unconquered" on the CRI label and a solo CD on the Arktos label featuring works of Schubert, Liszt and Corigliano. Her newest recording of cello and piano sonatas with cellist Marina Hoover will be released on the Centaur label in March 2007.

An avid chamber musician, Dr Tao regularly performs frequently with Ms. Hoover, with most recent performances in Edmonton, New York and Chicago. Other collaborations have included performances with violist Marcus Thompson, violinist Scott St. John, and French clarinetist Michel Lethiec. In 2002, Dr Tao launched *Hear's to Your Health Concerts,* held at the Walter Mackenzie Health Sciences Centre at the University of Alberta. These intimate chamber concerts feature musicians from the Edmonton musical community as well as international artists.

Dr Tao received her undergraduate education at Harvard University, a masters degree with distinction from Indiana University and her doctorate from the State University of New York at Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok and Gilbert Kalish and in chamber music, Bernard Greenhouse, Leon Fleisher, Julius Levine and Timothy Eddy. She has given master classes at numerous schools, including the University of Ottawa, Ithaca College, and the Conservatories of Barcelona, Prague and Bratislava. She has held performance residencies at the Guild Hall in East Hampton, New York, the medical school of the State University of New York at Stony Brook, and the University of Virginia. She taught at Western Washington University and in 2002, was appointed Assistant Professor of Music at the University of Alberta.

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Free admission
4:00 pm - Visiting Artist Lecture Recital (Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist Neil Cockburn, organ
1:00 pm - Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm - Organ Masterclass
Visiting Artist Neil Cockburn
(Graduate Keyboard Seminar)
Free admission

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Visiting Artist

Richard Cionco, piano

Sunday, March 11, 2007
at 3:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Bagatelles, Op. 126 (1825) — Ludwig van Beethoven (1770-1827)

No.1 in G Major: Andante con moto
No.2 in G Minor: Allegro
No.3 in E Flat Major: Andante
No.4 in B Minor: Presto
No.5 in G Major: Quasi Allegretto
No.6 in E Flat Major: Presto-andante amabile e con moto

Sonata No. 32, Op. 111 in C Minor (1822) — Ludwig van Beethoven

I. Maestoso; Allegro con brio ed appassionato
II. Arietta: Adagio molto, semplice e cantabile

Intermission

Sonata No. 30 in E Major, Op. 109 (1820) — Ludwig van Beethoven

I. Vivace, ma non troppo; Adagio espressivo
II. Prestissimo
III. Gesangvoll, mit innigster Empfindung

Six Moments Musicaux, Opus 16 (1896) — Sergei Rachmaninov (1873-1943)

No.1 in B Flat Minor: Andantino
No. 2 in E Flat Minor: Allegretto
No. 3 in B Minor: Andante cantabile
No. 4 in E Minor: Presto
No. 5 in D Flat Major: Adagio Sostenuto
No. 6 in C Major: Maestoso

Pianist **Richard Cionco** first performed as soloist with orchestra at age nine, and has since performed with many orchestras including the Phoenix Symphony Orchestra and Chamber Orchestra, the Oakland Civic Symphony, and with the Seijo Symphony of Tokyo. In Europe, he has performed concerti with the Czech State Chamber Orchestra and with the North Bohemian Philharmonia as a winner in the Prague Spring International Music Competition. Recently, he performed Rachmaninov's *Piano Concerto No 3* on tour in Japan and Taiwan with the California Youth Symphony; the performance in Osaka was broadcast on Japan Television and has been released as a live and unedited CD recording.

Mr Cionco has also performed in recital and given master classes at the Kolding Kommune Musikskolen in Denmark. He has delighted audiences in major concert halls such as New York's Carnegie Recital Hall, Alice Tully Hall at Lincoln Center, Merkin Concert Hall, Isaac Stern Auditorium at Carnegie Hall, and Steinway Hall, as well as the Chicago Cultural Center and The Phillips Collection in Washington, DC. He has made recent recordings for Innova Records and Cantilena Records, and has been heard on National Public Radio. His performances of Liszt's complete *12 Transcendental Etudes* have brought him rave reviews. An International Steinway Artist, Mr Cionco is a graduate of the University of Maryland and The Juilliard School, studying with Rudolf Firkusny, Thomas Schumacher, and Audrey Bart Brown. A recipient of a Solo Recitalists Fellowship from the National Endowment for the Arts and a career grant from the Bagby Foundation for the Musical Arts in New York City, he is also winner of many competitions.

An enthusiastic promoter of new music, he performs annually at the Festival of New American Music in Sacramento, with several premieres to his credit. As chamber musician, his many appearances include Lincoln Center's FOCUS! Festival, and two performances at the Mozart Bicentennial Celebration at Lincoln Center. As recitalist, he has been a guest artist of the Washington Chamber Society, and at the American Liszt Society Festival, as well as at numerous universities, including New York University, San Francisco State University, and Memphis State University.

Mr Cionco was a Teaching Fellow and Assistant to David Dubal at The Juilliard School for four years, and he joined the piano faculty at California State University, Sacramento in 1993.

Upcoming Events

March

12 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire
played by students, staff and
guests of the University of Alberta
Department of Music
Free admission

12 Monday, 3:30 pm
Piano Masterclass
Visiting Artist Richard Cionco
Free admission

17 Saturday, 7:00 pm
Northern Alberta Honor Band
Angela Schroeder, Conductor
Admission: $10/stud/sen, $15/adult

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
(Graduate Keyboard Seminar)
Free admission
4:00 pm - Visiting Artist Lecture
Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission

4:00 pm
Organ Masterclass
Visiting Artist Neil Cockburn
(Graduate Keyboard Seminar)
Free admission

22 Thursday, 8:00 pm
World Music Concert
Salute to our Donors
For information, please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal Singers
Annual Dinner, Concert
and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
Admission: $10/stud/sen, $15/adult

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano
"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré
Admission: $15/stud/sen, $20/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
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Noon-Hour Organ Recital

featuring

Organists

Julio Amstalden, Siu Ling Chiu, Philip Chow, Chellan Hoffman, and John Scott

Monday, March 12, 2007
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Upcoming Events
featuring Organists

Monday, March 19
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

Tuesday, March 20
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm
Organ Masterclass
Visiting Artist Neil Cockburn
Free admission

Noon Hour Organ Recital
Monday, March 26
Convocation Hall
Arts Building
Free admission

Program

Prelude in D Minor, BuWV 140 — Dietrich Buxtehude (1637-1707)

Chellan Hoffman

Toccata in F Major, BuxWV 157 — Dietrich Buxtehude (1637-1707)

Julio Amstalden

Adagio, BWV 564 — Johann Sebastian Bach (1685-1750)
Nun komm der heiden Heiland, BWV 660

Philip Chow

Nun komm heiden der Heiland, BWV 661 — Johann Sebastian Bach

John Scott

Fantasia and Fugue on the choral "Halleluja! Gott zu loben", Op. 53, No. 2 — Max Reger (1873-1916)

Siu Ling Chiu

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March

12 Monday, 3:30 pm
Piano Masterclass
Visiting Artist Richard Cionco
Free admission

13 Tuesday, 8:00 pm
Joys and Sorrows
Featuring Singers and Pianists
from the Art Song Class
Songs of Franz Schubert, Robert
Schumann, Hugo Wolf

17 Saturday, 7:00 pm
Northern Alberta Honour Band
Angela Schroeder, Conductor
Featuring works by Colgrass,
Camphouse, Hazo, De Haan,
Barton, Grainger, Arnold, McAllister
and Milburn
Admission: $10/stud/sen, $15/adult

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Works by Handel, Schubert,
Rachmaninoff, Ravel, Britten,
Rodgers , and Loesser
Featuring Contemporary
Dance Solos by Pamela Denis
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Lecture Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm - Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm - Organ Masterclass
Free admission

22 Thursday, 8:00 pm
World Music Concert
The Texture and the Weave:
Songs in times of Struggle
Admission: $10/stud/sen, $15/adult
For more information,
please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal
Singers Annual Dinner, Concert
and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests
Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo
dance) accompanied by Flavio Rojas,
Wajjo Drummers
Admission: $10/stud/sen, $15/adult

department of Music

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In Recital

Erin Passmore, mezzo soprano

Assisted by
Shannon Hiebert, piano

Friday, March 16, 2007 at 5:00 pm

Studio 27
Fine Arts Building

Program



DEPARTMENT OF
MUSIC

Program

Music For A While (1692)
If Music Be The Food Of Love (1692)
Rosy Bowers (1695)

Henry Purcell
(1659-1695)

Elfenlied (1888)
Der Gartner (1888)
Nur wer die sehnsucht kennt (1888)

Hugo Wolf
(1860-1903)

Intermission (5 minutes)

From *Cosi Fan Tutte* (1790)
Smanie Implacabili
Prendero quell brunetino
With guest
Valerie Andriowski, soprano

Wolfgang Amadeus Mozart
(1756-1791)

Avenging and Bright (1960)
The Ash Grove (1943)
O Waly Waly (1947)
Sweet Polly Oliver (1947)

Benjamin Britten
(1913-1976)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Passmore.

Ms Passmore is a recipient of a Jason Lang Memorial Scholarship.

Reception to follow in Fine Arts Building 2-15.

Elfenlied
Bei nacht im Dorf er Wachter
rief: Elfe!
Ein ganz kleines Elfchen im walde schief wohl
um die Elfe!
Und meint, es rief ihm aus dem Tal
Bei seinem Namen die Nachtigall,
Oder Silpelit hatt ihm gerufen.
Reibt sich der Elf die Augen aus,
Begibt sich vor sein Schneckenhaus
Und ist als wie ein trunken Mann,
Sein Schlaflein war nicht voll getan,
Und humpelt also tippe tapp
Durchs Haselholz ins Tal hinab,
Schlupft an der Mauer hin so dicht,
Da sitzt der Gluhwurm, \Licht an Licht.
"Was sind das helle Fensterlein?
Da drin wird eine Hochzeit sein:
Die Kleinen sitzen bein Mahle
Und treiben's in dem Saale;
Da guck ich wohl ein wenig, nein"
Pfui, stosst den Kopf an harten Stein!
Elfe, gelt, du hast genug?
Guckuck! Guckuck!

Text by Eduard Freidrich Morike

Elf Song
At night in the village the watchman
calls: Eleven!
A very small elf is asleep in the woods
At exactly eleven
And thinks that from the valley
The nightingale is calling him by name
Or Silpelit has been calling him.
The elf rubs his eyes,
Sets out from his snail house,
And is like a drunken man
Not having finished his sleep,
And hobbles tip tap
Down through the hazel to the valley,
Slips along close to the wall
Where the glowworms sit, light by light.
"What are those bright windows?
There must be a wedding in there:
The little ones sit at a banquet,
Making merry in the hall.
I'll look in there a bit!"
Pfui! He bangs his head on the stone
Elf, have you had enough?
Cuckoo, cuckoo

Translation by Philip Lieson Miller

Der Gartner
Auf ihrem Leibrosslein,
So weiss wie der Schnee,
Die Schonste Prinzessin
Reit't durch die Allee.
Der Weg den das Rosslein
Hintanzet so hold,
Der Sand den ich streute
Er blinket wie Gold.
Du rosenfarbs Hutlein,
Wohl auf und wohl ab,
O wirf eine Feder
Verstohlen herab!
Und willst du dagegen
Eine Blute von mir,
Nimm tausend fur eine,
Nimm alle dafur!

text by Eduard Friedrich Morike

The Gardener
On her favourite mount,
White as snow,
The loveliest princess
Rides though the avenue.
On the way where her little horse
Gallops so charmingly,
The sand that I have strewn
Sparkles like gold.
O little rose-colored hat,
Moving up and down,
O throw down a feather
Stealthily down!
And if for that you want
A flower from me,
Take a thousand for one,
Take all for it!

Translation by Philip Lieson Miller

Lied der Mignon II

Nur wer die Sehnsucht kennt
Weiss, was ich leide!
Allein und abgetrennt
Von aller Freude,
She ich ans Firmament
Nach jener Seite.
Ach! Der mich liebt und kennt,
Ist in der Weite.
Es schwindet mir, es brennt
Mein Eingeweide.
Nur wer die Sehnsucht kennt
Weiss, was ich leide!

Text by Johann Wolfgang von Goethe

Mignons Song II

Only one who knows longing
Can understand what I suffer!
Alone and bereft
Of all joy,
I look at the sky
Yonder.
Ah, he who loves and understands me
Is far away.
I faint, Fire burns
Within me.
Only one who knows longing
Can understand what I suffer!

Translation by Philip Lieson Miller

Smanie Implacabili from *Cosi Fan Tutte*

Ah, Scostati!
Paventa il tristo effetto
D'un disparato affetto!
Chiudi quelle finestre
Odio la luce
Odio l'aria che spiro
Odio me stessa
Chi schernisce il mio duol,
Chi mi consola?
Deh fuggi, per pieta;
Lasciami sola

Smanie implacabili
Che m'agitate,
Entro quest'anima
Piu non cessate
Finche l'angocia
Mi fa morir.
Esempio misero
D'amor funesto
Daro all'Eumenidi
Se viva resto
Col suono orrible
De' miei sospir.

Libretto by Lorenzo Da Ponte

Implacable Frenzies

Ah, stand aside!
Shun the dismal consequence
Of a despairing love!
Close the windows
I hate the light
I hate the air that I breathe
I hate myself!
Who is mocking my grief
Who consoles me?
Ah, flee, for pity's sake;
Leave me alone.

Implacable frenzies
Which agitate me
Within this soul
Cease no more
Until anguish
Makes me die
A funeral example
Of mournful love
I will give to the Eumenides
If I remain alive
With the horrible sound
Of my sighs.

Translation by Nico Castel

Prendero Quel Brunettino from *Cosi Fan Tutte*

Predero quell brunettino
che piu lepdio me par

Ed in tanto io col biondino
vo' un po' ridere a burlar

Scherzosetta ai dolci detti
io di quell rispondero

Sosirando I sospiretti
io dell'altro imitero

Mi dira "Ben mio mi moro"

Mi dira "mio bel tesoro"

Ed intanto che diletto
che spassetto io provero

Libretto by Lorenzo Da Ponte

I will take the dark one

I will take that dark one
Who more witty seems to me.

And meanwhile with the blond one
I'd like to laugh and joke.

Playfully to his sweet words
I will answer.

Sighing, the little sighs
I will imitate the other.

He will say "My love I'm dying"

He will say "My lovely treasure"

And meanwhile what delight
What fun I will have!

Translation by Nico Castel

Upcoming Events

March

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Northern Alberta Honor Band
Angela Schroeder, Conductor
Admission: $10/stud/sen, $15/adult

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Works by Handel, Schubert, Rachmaninoff, Ravel, Britten, Rodgers, and Loesser
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1:00 pm
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Free admission
4:00 pm
Organ Masterclass
Free admission

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World Music Concert
Salute to our Donors
For information, please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

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University of Alberta Madrigal Singers Annual Dinner, Concert
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Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
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25 Sunday, 3:00 pm
Music at Convocation Hall II
Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano
"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré
Admission: $15/stud/sen, $20/adult

26 Monday, 12:00 pm
Noon Hour Organ Recital
A variety of organ repertoire played by students, staff and guests
of the University of Alberta Department Music
Free admission

30 Friday, 8:00 pm
University of Alberta Concert Choir
Debra Cairns, Conductor
West End Christian Reformed Church
Admission: $10/stud/sen, $15/adult

department of Music

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University of Alberta

2007 High School Honour Band

Angela Schroeder, Conductor

and The University of Alberta

Symphonic Wind Ensemble

Angela Schroeder, Conductor

Wendy Grasdahl, Guest Conductor

Saturday, March 17, 2007 at 7:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

University of Alberta
Symphonic Wind Ensemble

Four Scottish Dances (1957) — Sir Malcom Arnold (1921-2006)

Wendy Grasdahl, guest conductor

Three Grainger Pieces — Percy Grainger (1882-1961)
- Molly on the Shore
- Irish Tune from County Derry
- Children's March: Over the Hills and Far Away

Black Dog (2002) — Scott McAllister (b. 1969)

Variations on "St. Patrick's Breastplate" (2004) — Dwayne Milburn (b. 1963)

Intermission

University of Alberta
High School Honour Band

For the New Day Arisen (1997) — Steven Barton (b. 1954)

Three London Miniatures (1998) — Mark Camphouse (b. 1954)

Ammerland (2001) — Jacob de Haan (b. 1959)

Fantasy on a Japanese Folk Song (2005) — Samuel Hazo (b.1966)

Bali (2005) — Michael Colgrass (b. 1932)

Program Notes

Sir Malcolm Arnold (1921-2006), born at Northampton, England, is one of the most fluent and versatile composers of his, or any other, generation. He was educated at the Royal College of Music, London, where he majored in composition with Gordon Jacob. Arnold performed professionally as a trumpet player in the BBC Symphony and the London Philharmonic, and from 1948 on devoted his talents almost exclusively to conducting. His prolific output comprises symphonies, concerti, chamber music, stage works, divertimenti, choral music, song cycles and music for wind and brass band, and his catalogue of over a hundred scores for film and television includes the Oscar-winning *Bridge on the River Kwai*. Arnold was named Commander of the Order of the British Empire (CBE) in 1970 and was knighted in 1993. In 1986 he received the Ivor Novello Award for outstanding services to British music and in 2001 was awarded a Fellowship of the British Academy for Composers and Songwriters on the occasion of his 80th birthday.

Four Scottish Dances (1957) was dedicated to the BBC Light Music Festival. Arnold writes of the work:

> They are all based on original melodies but one – the melody of which was composed by Robert Burns. The first dance is in the style of a slow strathspey – A slow Scottish dance in 4/4 meter – with many dotted notes, frequently in the inverted arrangement of the "Scotch snap" rhythm. The name was derived from the struth valley of Spey. The second movement is a lively reel, beginning in the key of E-flat and rising a semi-tone each time it is played. The bassoon provides a moment of repose with a rather slow and somewhat "clumsy" rendition of the tune. The third of the four dances is in the style of the Hebridean Song, and attempts to give an impression of the sea and mountain scenery on a calm summer's day in the Hebrides. The last dance is a lively fling, calling to mind the use of the open pitches of the violin in a rustic and excitable manner (emulated by saxophone in the band version).

Percy Aldridge Grainger (1882-1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous *Piano Concerto in A minor*, which Grainger premiered in 1907. Grieg's love of national music inspired Percy to look closely at. English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these. Of himself, he said, "I regard the study of native music and close association with folk-singers (peasants, sailors etc.) as the most fruitful influence in my creative career."

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) *Country Gardens,* the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing *Free Music*; music not limited by time or pitch intervals. The *Free Music* machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers. On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

Molly on the Shore (trad., arr. 1920) is based on two traditional Irish reels – "Temple Hill" and "Molly on the Shore" – found in "The Complete Petrie Collection of the Ancient Music of Ireland" which was edited by Sir Charles Villiers Stanford of Boosey and Co. publishers. Grainger first set these tunes for string quartet in 1907, and after his enlistment into the American Army as a bandsman, chose to set them for military band as well. The settings were dedicated as birthday gifts to his mother in 1907 and again in 1920.

Irish Tune from County Derry (trad., arr. 1918) was a folksong collected by Miss J. Ross of New Town, Limavady, County Derry, and was also found in "The Complete Petrie Collection of the Ancient Music of Ireland." Grainger created several settings of this tune, the first being for "wordless" choir – the members of the chorus are asked to vocalize on "ah" and to hum. Other versions that Grainger created include a version for piano solo, a version for orchestra or "string band" (Grainger's term) as well as the arrangement for wind band. It was one of Grainger's first contributions to the wind band literature, and has become one of the most popular works in the wind band repertory.

Children's March: Over the Hills and Far Away (1919) is one of Grainger's most performed works. Grainger's use of folk melodies permeates his compositional output, and though the melodic content of the piece is folk-like in nature, it is composed of entirely original material. Many of Grainger's works for wind band are his own arrangements of pieces conceived for other musical forces. The Children's March is a rarity in that he conceived the piece as a work for band from the outset. He later arranged the piece in a setting for two pianos/four hands. The work is generally accepted as the first band composition utilizing the piano, and Grainger himself is known to have performed the piano part on several occasions.

Scott McAllister (b. 1969) was born in Vero Beach, Florida, and completed his doctorate in composition at the Shepherd School of Music at Rice University. McAllister has received numerous commissions, performances, and awards

throughout the United States, Europe, and Asia. He has also been featured at the Aspen, Chautauqua, and The Prague/American Institute Summer Festivals. McAllister has received awards, performances, and/or commissions from ASCAP, The American Composers Orchestra, The Rascher Quartet, I Musici de Montreal, Charles Neidich, The Verdehr Trio, Jacksonville Symphony, Da Camera, The Ladislav Kubik Competition, The United States New Music Ensemble, The President's Own Marine Band, The Florida Arts Council, and The Florida Bandmaster's Association. Scott McAllister's music is recorded on the Summit Records label and his music can be found at Lydmusic.com. Scott McAllister is Associate Professor of Composition at Baylor University.

McAllister provides the following program note:

> ***Black Dog*** (2002) is a rhapsody for solo clarinet and wind ensemble. The work is inspired by classic hard rock music, particularly Led Zeppelin's rhapsodic-style song *Black Dog.* The clarinet solo takes the role of the lead singer in a hard rock band with its extreme range and emotions juxtaposed with pyrotechnic solos in true "Hendrix" fashion. The rhapsody begins with a long solo cadenza which introduces most of the material in the work. The middle section is a very slow, upward, "Stairway to Heaven" gesture. The last section of *Black Dog* concludes with a head-banging ostinato pattern that leads to the final fiery cadenza.

Dwayne Milburn (b. 1963) is a graduate of the University of California-Los Angeles where he studied music education and composition, and of the Cleveland Institute of Music where he earned a Master of Music in orchestral conducting in 1992. Milburn served as the director of cadet music for the United States Military Academy at West Point before assuming duties as a commissioned officer conductor in the United States Army Band program. During his twelve years with the Army, Milburn served as the associate bandmaster for the Army Band "Pershing's Own" in Washington D.C., the deputy commander of the Army Europe Band and Chorus in Heidelberg, Germany, and the commander and conductor of the Army Ground Forces Band in Atlanta. Active as a conductor, composer, and arranger. Milburn's music has been performed by the Cleveland Orchestra, the United States Army Band, the United States Military Academy Band, the North Texas Wind Symphony and the Indian University of Pennsylvania Wind Ensemble.

Variations on St. Patrick's Breastplate (2004) is dedicated to Colonel William Schempf and was commissioned by the Indiana University of Pennsylvania Wind Ensemble (Jack Stamp, conductor). The work is a set of five variations based on the hymn tune composed by Charles V. Stafford to accompany a translation of the Gaelic poem "St. Patrick's Lorica." A lorica was a mystical garment, or "breastplate" that was supposed to protect the wearer from danger and illness, and guarantee entry into heaven. Legend says this powerful prayer was written in the year 433 by Saint Patrick, aware that there was a plot to try to kill him and his clerics en route to the King's court. During this journey, Saint Patrick and his followers chanted the sacred "Lorica," or "Deer's Cry," which came to be known as "St. Patrick's Breastplate," and by the seventh century it was sung in all the monasteries and churches throughout Ireland.

Steven Barton (b. 1954) holds degrees from Indiana University of Pennsylvania and Virginia Commonwealth University. He has taught both high school and middle school bands in South Dakota, North Carolina, and Virginia. He is currently Director of Bands at Manchester High School in Chesterfield County, near Richmond, Virginia. Steve Barton is active as a percussionist in the Richmond area and records with the Keystone Wind Ensemble.

For the New Day Arisen (1997) was commissioned for the dedication of the new George Washington Carver Middle School in Chesterfield County, Virginia. A fanfare in the traditional ABA form, the work includes a percussion interlude that serves as a transition to the recapitulation. This exciting and energetic piece demands rhythmic independence from the individual performers. This piece was premiered on October 26, 1997 by the Carver Middle School Advanced Band under the direction of Pamela W. Barton.

Mark Camphouse (b.1954) is currentl Associate Professor of Music and Director of Bands at Radford University in Virginia. Engagements as a guest conductor, clinician and lecturer have taken him to 30 states, Canada and Europe. He received his formal musical training at Northwestern University where his principal private teachers included John P. Paynter (conducting), Alan Stout (composition) and Vincent Cichowicz (trumpet). Camphouse has received numerous commissions from ensembles throughout the United States, including the United States Marine Band, the United States Army Band and the Revelli Foundation. He was named winner of the 1991 National Band Association Composition Contest. His works have been performed in such prestigious venues as Carnegie Hall, the Kennedy Center, Orchestra Hall – Chicago, Royal Alberta Hall – London, and conferences for the World Association of Symphonic Bands and Ensembles (WASBE), the College Band Directors National Association (CBDNA) and the Music Educators National Conference (MENC).

Three London Miniatures (1998) was commissioned by Regina B. Stott for the Woodward Academy Bands (College Park, Georgia), Marguerite Wilder, Charles Brodie and Lauran Hunt, Directors, and received its premiere performance in Atlanta on February 1st, 1998 with the composer conducting.

Camphouse writes of the work:

> I have had the pleasure of visiting Great Britain on three occasions; twice for professionally related work in 1975 and 1995, and most recently with my family in December-January 1996-1997. If I had to select a 'favorite' foreign city, London – with its warm people, unique urban charm, and rich historic and cultural traditions – would certainly rank at the very top. While all of the musical arts thrive in that fascinating city, the majestic and dignified traditions associated with English choral singing in particular, are especially impressive and memorable to experience. Movement One (*Westminster Hymn)* centers around a sturdy (originally composed) hymn tune having a decidedly Anglican flavor. Intermittent brass fanfares represent the regal and ceremonial traditions of Westminster Abbey. Movement Two (*For England's Rose*) is an expressive, lyrical tribute to the late Princess Diana (1961-1997). Movement Three (*Kensington March*) is a spirited, petite march in English style.

Jacob de Haan (b.1959) was born in Heerenveen, the Netherlands, and grew up in a musically oriented environment. Through his piano lessons he was, at an early age, able to develop his creativity as a future composer. Following his senior education, de Haan completed his studies at the State Conservatory in Leeuwarden, majoring in school music and organ, and minoring in trumpet and fanfare and wind band direction/conducting. Subsequently he lectured in arranging at the same conservatory. Currently, de Haan works as a composer and arranger, and is in demand as music editor for CD recordings with top bands in the Netherlands and abroad. Additionally, de Haan is in demand as a guest conductor and adjudicator.

Ammerland (2001) was commissioned by Blasorchester "Brass-Sax", Petersfehn e. V. on the occasion of its 5th anniversary. The piece evokes the landscape of the Zwishenahner Lake, which combines fields covered with yellow rape blossoms, lush meadows, seemingly endless country roads and an exquisite lakeside.

Samuel R. Hazo (b. 1966) received his bachelor's and master's degrees in music from Duquesne University. He has been a music teacher at every educational grade level. He is currently on the faculty of the Upper St. Clair School District in Pittsburgh. He was twice named "Teacher of Distinction" by the Southwestern Pennsylvania Teacher's Excellence Foundation. He was the winner of the National Band Association Merrill Jones prize in 2001, and William D. Revelli prize in 2003. Hazo has written music for television, radio and the stage, and his music has been performed with actors Brooke Shileds, James Earl Jones and singer/songwriter Lucinda Williams.

Fantasy on a Japanese Folk Song (2005) was commissioned by and dedicated to the Hofstra University Symphonic Band, Dr. Peter Loel Boonshaft, conductor. Hazo writes of the work:

> *Fantasy on a Japanese Folk Song* tells the story of a Japanese girl who is given a music box by her mother and father when she is just a child. This music box played the Japanese doyo (child's song) "Sunayama." As a young girl, this music box always provided a sense of comfort and solace during her trying times. When she becomes an adult, she falls in love with an American and faces the choice of staying in her Japanese village, or marrying and going to America with him. She is so very much in love with him, that she chooses to leave. However, she later realizes the need to feel close to her culture, and part of her always wonders if there was a life for her in native Japan. As time goes by, this sense of conflict, which was more easily suppressed in the beginning, surfaces with more intensity, proving that only in a woman's heart can there exist an inner-love and an inner-war simultaneously. Balancing her love for her husband with her love for the culture she left behind gives way to painful episodes. During these moments, her only method of coping with her circumstances is to lock herself away, open the music box given to her as a child, and at the sound of the very first note, to cry.

Michael Colgrass (b. 1932) started his musical career at age twelve with his own jazz band. After attending the University of Illinois, he studied composition with Lukas Foss and Darius Milhaud at the Berkshire Music Festival and the Aspen School. Colgrass then went to New York and freelanced as a percussionist with a wide range of groups, including the New York Philharmonic, Dizzy Gillespie, the original *West Side Story* orchestra on Broadway, the Columbia Recording Orchestra's *Stravinsky Conducts Stravinsky* series, and numerous ballet, opera and jazz ensembles. During this time eh continued to study composition with Wallingford Riegger and Ben Weber. In 1967 he stopped playing to devote himself entirely to composing. Since then he has received commissions from the New York Philharmonic, Boston Symphony Orchestra, Toronto Symphony Orchestra, San Francisco Symphony Orchestra, and Canadian Broadcast Corporation. He has been awarded the Pulitzer Prize for Music, an Emmy Award, two Guggenheim Fellowships, a Rockefeller Grant, First Prize in the Barlow and Sudler International Wind Ensemble competitions, and the Jules Leger Prize for Chamber Music. In addition to composing, Colgrass gives workshops throughout North America in performing excellence, combining Grotowski physical training, mime, dance and nearo-linguistic programming, and has recently initiated music creativity projects in public schools.

Bali (2005) was commissioned by and dedicated to the Bishop-Ireton High School Wind Ensemble, Randy Eyles conductor. Of the work, Colgrass writes:

> *Bali* was inspired by my two summers living in Ubud, the arts and crafts center of Bali. The very first sound I heard every morning was a gamelan instrument playing the five-note scale unique to that region of the island.
>
> This work offers an example of [the Balinese] indomitable spirit. It is divided into three primary parts. The bright dance rhythms of the gamelan orchestra are the outside sections and the middle is a slow lament for the dead. This section is introduced by an explosion representing the 2002 terrorist bombing of the nightclub in the island's capital, Denpassar. The off-stage oboes represent peace-loving Muslims, who are the majority, grieving for the victims.

A native of Calgary, **Angela Schroeder** completed undergraduate studies in Music at University of Calgary, majoring in Secondary Education, with performance studies in piano and trumpet. She also completed the Diploma of Fine Arts in Wind Band Conducting at University of Calgary under the supervision of Glenn Price. After 3 years of teaching at various secondary schools in the Calgary area, Angela Schroeder entered the Masters program in Wind Band Conducting at Northwestern University, completing her studies there in 2004 with Mallory Thompson. She recently completed her thesis requirements for her doctoral degree in Wind Band Conducting at University of North Texas, under the supervision of Eugene Corporon.

Angela Schroeder is well known in the Alberta music education community, not only through her teaching and conducting both in schools and in community music organizations, but through her involvement as an executive director of the Alberta Band Association for several years. We are very pleased to welcome Angela back to Alberta as a member of our Music Department faculty.

Clarinettist **Jeff Campbell** holds a Master's Degree in Performance from DePaul University in Chicago and a Bachelor's Degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Jeff is a member of Edmonton's Royal Canadian Artillery Band and performs as an extra with the Edmonton Symphony Orchestra. Jeff is an active chamber musician and a founding member of the WindRose Trio. In addition to performing in Edmonton, Jeff has toured to Japan, Mexico, Bosnia, South Korea, and most recently Sweden. He has been called upon to substitute as Principal Clarinet for both the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. Jeff has been an Assistant Visiting Professor at the University of Alberta since 2001. Jeff also has a strong interest in jazz both as a pianist and clarinettist and is currently on faculty at Grant MacEwan College.

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia, and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/U.S. border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta
2007 High School Honour Band
Angela Schroeder, conductor

Flutes
Shay-Lyn Badry
Chantal Carriere
Lindsay Foster
Jordan Harris
Linda Hudson
Joshua Laing
Eric Mulder
Morgan Siemens
Rachel Ward
Amy Wisselink

Oboes
Yummi Currah
Jenna Orchard

Clarinets
Maggie Danko
Tracy Hui
Caryn MacGregor
Kim Shire
Farrell Siemens
Rachel Soong
Wyatt Sperling
Sara Van Veen
Marilyn Young

Alto Saxophone
Scott Capaniuk
Matthew Field
Ben Galenzoski
Melissa Latos
Phillip Martine
Sydney Orcheski
Joshua Palsky
Rayne Robertson
Melisssa Smith

Tenor Saxophone
Justin Massey
Katrina Tarawsky

Baritone Saxophone
Aaron DeBoer
Lawrence Schenk
Austin Slevinski

Trumpets
Kayla Baker
Kate Clarke
Kyle Dalby
Brendan Fitzgerald
Megan Gibson
Jill Horbay
Michael Hort
Steven Ives
Matthew Parsons
Siobhan Penner

French Horn
Michelle Bourdon
Shawn Clackett
Peter A Clark
Pat Galloway
Kathleen Kelly

Trombones
Darren Kelly
Sarah McMaster
Kathryn Metner
Tim Saumer
Torrin Stepan
Borys Tarasenko

Euphonium
Lauren Gaudet
Stephanie Woytkwin

Tubas
Ray Basaraba
Brielle Mabry
Jessica Smith

Percussion
Jenna Anderson
Michael Iwanyshyn
Lewis Longard
Kent Strayer

String Bass
Nicole Lajoie
Stephen McPhail
Morgan Randall

The University of Alberta Symphonic Wind Ensemble, 2006-2007
Angela Schroeder, Conductor

Flutes
Lindsay Elford
Elizabeth Hawrelyk
Genevieve Kalnins
Megan Kan
Leigh-Anne Rattray*
Stefanie Wermann

Oboes
Matt Jaffrey
Alyssa Miller*
Eric Wolfe Gorden

Bassoons
Lyndsay Cohen
Lisa Hryciw*

Clarinets
Amber Campbell*
Rebecca Akierman
Ashley Callihoo (bass, contrabass)
Michelle Davies
Mien Jou (bass)
Tammy Kam
Colin Rattray
Morgan Richardson
Nita Sankar
Sam Toms
Janna Trace

Saxophones
Lindsay Coulter* (alto)
Jayson Erickson (tenor)
Thomas Goulet (alto)
Thomas Hay (bari)
Michael Morimoto (alto)

Trumpets
Ian Burgess*
Katherine Jahnsen
Chelsea Mandrusiak
Sara Mills
Brian Moyer
Calvin Loewen

Horns
Leif Anderson
Rachel Erdmann
Olwyn Supeene*
Jackie Szaszkiewicz

Trombones
Erika Hagen*
Grant Kemp (bass)
Monica Walczak
Brett Feland

Euphoniums
Amy Beinert*
Lawrence Dommer

Tubas
Darlene Chepil-Reid
Samantha Sobota*

Percussion
Tina Chia
Shaun Hosegood*
Stephen Stone
Francis Tenorio

Piano
Akiko Tani

String Bass
Mackenzie Cooper

Harp
Megan Kan

***denotes section leader**

Upcoming Events

March

18 Sunday, 8:00 pm
Master of Music Recital
Kimberley Denis, soprano
Works by Handel, Schubert, Rachmaninoff, Ravel, Britten, Rodgers , and Loesser
Featuring Contemporary Dance Solos
by Pamela Denis
Free admission

19 Monday,
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm
Organ Masterclass
Free admission

22 Thursday, 8:00 pm
World Music Concert
The Texture and the Weave: Songs in times of Struggle
Admission: $10/stud/sen, $15/adult
For more information,
please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal Singers Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance) accompanied by Flavio Rojas, Wajjo Drummers
Admission: $10/stud/sen, $15/adult

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano
"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré
Admission: $15/stud/sen, $20/adult

department of Music

Unless otherwise indicated
Convocation Hall, Arts Building, University of Alberta
Please note: All concerts and events are subject to change without notice. Please visit our Website: *www.ualberta.ca/music* or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

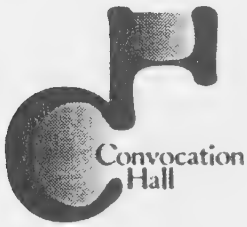
In Recital

Let the Florid Music Praise!

Kimberley Denis, soprano
Candidate for the Master of Music degree

with
Shannon Hiebert, piano

Sunday, March 18, 2007 at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Selected Arias — George Frideric Handel (1685-1759)
Ch'io mai vi possa from *Siroe* (1727) (Libretto by Nicola Francesco Haym)
Bel piacere from *Agrippina* (1709) (Libretto by Vincenzo Grimani)
Lusinghe più care from *Alessandro* (1726) (Libretto by Paolo Antonio Rolli)

Auf dem Strom, op. 119 (1828) — Franz Schubert (1797-1828)
(Text by Ludwig Rellstab, Translation by Emily Ezust)
Gerald Onciul, horn

Intermission

Vocalise, Op. 34, No. 14 (1915) — Sergei Rachmaninoff (1873-1943)

Vocalise-étude en forme de habanera (1907) — Maurice Ravel (1875-1937)

Pamela Denis, dance

On This Island, Op.11 (1937) (Text by W H Auden) — Benjamin Britten (1913-1976)
Let the florid music praise!
Now the leaves are falling fast
Seascape
Nocturne
As it is, plenty

Vestigial Things
Music: Hide and Seek by Imogen Heap (b. 1977)
Pamela Denis, dance
Nicole Coppens, choreography

Selected Laments
Stepsisters' Lament from Cinderella (1957) — Richard Rodgers (1902-1979)
(Lyrics by Oscar Hammerstein II)
Adelaide's Lament from Guys and Dolls (1950) — Frank Loesser (1910-1969)
(Lyrics by Frank Loesser)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Denis.

Ms Denis is a recipient of a Social Sciences and Humanities Research Council (SSHRC) Canada Graduate Scholarship, A Walter H Johns Graduate Fellowship, a Beryl Barns Memorial Award (Graduate), a Swiss Ethnic Music Association Bursary, and a John and Logie Drew Graduate Scholarship in Choral Conducting.

Reception to follow in the Arts Lounge.

Texts and Translations

Ch'io mai vi possa from *Siroe*

Ch'io mai vi possa
Lasciar d'amare,
Non lo credete,
Pupille care!
Nè men per gioco
V'ingannerò, nò,
Voi foste, e siete
Le mie faville,
E voi sarete,
Care pupille,
Il mio bel foco
Fin ch'io vivrò.

It is not possible

That I could ever
Cease to love you!
Do not believe,
O dearest eyes,
Not even in jest
Will I deceive you.
You were and are
My love's flame
And you will be,
Dearest eyes,
My true love
So long as I live.

Bel piacere from *Agrippina*

Bel piacere e godere,
E godere fido amor!
Questo fà contento il cor.
Di bellezza non s'apprezza lo splendor;
Se non vien d'un fido cor.

Great Pleasure

'Tis great pleasure to enjoy,
To enjoy a faithful love!
This brings contentment to the heart.
Splendor is not measured by beauty,
If it does not come from a faithful heart.

Lusinghe più care from *Alessandro*

Lusinghe più care
D'Amor veri dardi,
Vezzose volate
Sul labbro ne i guardi,
E tutta involate
D'altrui libertà.
Gelosi sospetti,
Diletti conpene,
Frà gioie e tormenti,
Momenti di spene,
Voi l'armi sarete
Di vaga beltà.

Sweetest Flattery

Sweetest flattery,
True sign of love,
You fly about prettily,
There on the lips, in the glances,
And you steal completely
One's freedom.
Jealous suspicions,
Painful delights,
Between joy and sorrow
There are moments of hope,
You are the weapon
Of transient happiness.

Auf dem Strom

Nimm die letzten Abschiedsküsse,
Und die wehenden, die Grüße,
Die ich noch ans Ufer sende,
Eh' dein Fuß sich scheidend wende!
Schon wird von des Stromes Wogen
Rasch der Nachen fortgezogen,
Doch den tränendunklen Blick
Zieht die Sehnsucht stets zurück!
Und so trägt mich denn die Welle
Fort mit unerflehter Schnelle.
Ach, schon ist die Flur verschwunden,
Wo ich selig Sie gefunden!
Ewig hin, ihr Wonnetage!
Hoffnungsleer verhallt die Klage
Um das schöne Heimatland,
Wo ich ihre Liebe fand.

Sieh, wie flieht der Strand vorüber,
Und wie drängt es mich hinüber,
Zieht mit unnennbaren Banden,
An der Hütte dort zu landen,
In der Laube dort zu weilen;
Doch des Stromes Wellen eilen
Weiter ohne Rast und Ruh,
Führen mich dem Weltmeer zu!

Ach, vor jener dunklen Wüste,
Fern von jeder heitern Küste,
Wo kein Eiland zu erschauen,
O, wie faßt mich zitternd Grauen!
Wehmutstränen sanft zu bringen,
Kann kein Lied vom Ufer dringen;
Nur der Sturm weht kalt daher
Durch das grau gehobne Meer!

Kann des Auges sehnend Schweifen
Keine Ufer mehr ergreifen,
Nun so schau' ich zu den Sternen
Auf in jenen heil'gen Fernen!
Ach, bei ihrem milden Scheine
Nannt' ich sie zuerst die Meine;
Dort vielleicht, o tröstend Glück!
Dort begegn' ich ihrem Blick.

On the River

Take the last parting kiss,
and the waved greeting
that I'm still sending ashore
before you turn your feet and leave!
Already the waves of the stream
are pulling briskly at my boat,
yet my tear-dimmed gaze
keeps being tugged back by longing!

And so the waves bear me forward
with unsympathetic speed.
Ah, the fields have already disappeared
where I once discovered her!
Blissful days, you are eternally past!
Hopelessly my lament echoes
around my fair homeland,
where I found her love.

See how the shore dashes past;
yet how drawn I am to cross:
I'm pulled by unnameable bonds
to land there by that little hut
and to linger there beneath the foliage;
but the waves of the river
hurry me onward without rest,
leading me out to the sea!

Ah, before that dark wasteland
far from every smiling coast,
where no island can be seen -
oh how I'm gripped with trembling horror!
Gently bringing tears of grief,
songs from the shore can no longer reach me;
only a storm, blowing coldly from there,
can cross the grey, heaving sea!

If my longing eyes, surveying the shore,
can no longer glimpse it,
then I will gaze upward to the stars
into that sacred distance!
Ah, beneath their placid light
I once called her mine;
there perhaps, o comforting future!
there perhaps I shall meet her gaze.

On This Island

1. Let the Florid Music Praise!

Let the florid music praise,
The flute and the trumpet,
Beauty's conquest of your face:
In that land of flesh and bone,
Where from citadels on high
Her imperial standards fly,
Let the hot sun
Shine on, shine on.

O but the unloved have had power,
The weeping and striking,
Always; time will bring their hour;
Their secretive children walk
Through your vigilance of breath
To unpardonable death,
And my vows break
Before his look.

2. Now the Leaves are Falling Fast

Now the leaves are falling fast,
Nurse's flowers will not last;
Nurses to the graves are gone,
And the prams go rolling on.

Whispering neighbours, left and right,
Pluck us from the real delight;
And the active hands must freeze
Lonely on the separate knees.

Dead in hundreds at the back
Follow wooden in our track,
Arms raised stiffly to reprove
In false attitudes of love.

Starving through the leafless wood
Trolls run scolding for their food;
And the nightingale is dumb,
And the angel will not come.

Cold, impossible, ahead
Lifts the mountain's lovely head
Whose white waterfall could bless
Travellers in their last distress.

3. Seascape

Look, stranger, at this island now
The leaping light for your delight discovers,
Stand stable here
And silent be,
That through the channels of the ear
May wander like a river
The swaying sound of the sea.

Here at the small field's ending pause
Where the chalk wall falls to the foam,
and its tall ledges
Oppose the pluck
And knock of the tide,
And the shingle scrambles after the sucking surf,
And the gull lodges
A moment on its sheer side.

Far off like floating seeds the ships
Diverge on urgent voluntary errands;
And the full view
Indeed may enter
And move in memory as now these clouds do,
That pass the harbour mirror
And all the summer through the water saunter.

4. Nocturne

Now through night's caressing grip
Earth and all her oceans slip,
Capes of China slide away
From her fingers into day
And th'Americas incline
Coasts towards her shadow line.

Now the ragged vagrants creep
Into crooked holes to sleep:
Just and unjust, worst and best,
Change their places as they rest:
Awkward lovers lie in fields
Where disdainful beauty yields:

While the splendid and the proud
Naked stand before the crowd
And the losing gambler gains
And the beggar entertains:
May sleep's healing power extend
Through these hours to our friend.
Unpursued by hostile force,
Traction engine, bull or horse
Or revolting succubus;
Calmly till the morning break
Let him lie, then gently wake.

5. **As It Is, Plenty**
As it is, plenty;
As it's admitted
The children happy
And the car, the car
That goes so far
And the wife devoted:
To this as it is,
To the work and the banks
Let his thinning hair
And his hauteur
Give thanks, give thanks.

All that was thought
As like as not, is not;
When nothing was enough
But love, but love
And the rough future
Of an intransigent nature
And the betraying smile,
Betraying, but a smile:
That that is not, is not;
Forget,
Forget,
Forget.

Let him not cease to praise
Then his spacious days;
Yes, and the success
Let him bless, let him bless:
Let him see in this
The profits larger
And the sins venal,
Lest he see as it is
The loss as major
And final, final, final, final, final, final.

Stepsisters' Lament
Why would a fellow want a girl like her,
A frail and fluffy beauty?
Why can't a fellow ever once prefer
A solid girl like me?
She's a frothy little bubble with a flimsy kind of charm,
And with very little trouble I could break her little arm!
Oh, oh, why would a fellow want a girl like her,
So obviously unusual?
Why can't a fellow ever once prefer
A usual girl like me?
Her cheeks are a pretty shade of pink,
But not any pinker than a rose is.
Her skin may be delicate and soft,
But not any softer than a doe's is.

Stepsisters' Lament (cont'd)
Her neck is no whiter than a swan's.
She's only as dainty as a daisy.
She's only as graceful as a bird.
So why is the fellow going crazy?

Oh why would a fellow want a girl like her,
A girl who's merely lovely?
Why can't a fellow ever once prefer
A girl who's merely me?
What's the matter with the man?
What's the matter with the man?
What's the matter with the man?

Adelaide's Lament
The av'rage unmarried female basic'ly insecure
Due to some long frustration may react
With psychosomatic symptoms difficult to endure
Affecting the upper respiratory tract.

In other words, just from waiting around for that plain little band of gold
A person can develop a cold.
You can spray her wherever you figure the streptococci lurk,
You can give her a shot for whatever she's got but it just won't work.
If she's tired of getting the fisheye from the hotel clerk,
A person can develop a cold.

It says here:
The female remaining single just in the legal sense
Shows a neurotic tendency. See note
Chronic, organic syndromes toxic or hypertense
Involving the eye, the ear, and the nose, and throat.

In other words, just worrying whether the wedding is on or off
A person can develop a cough.
You can feed her all day with the Vitamin A and the Bromo Fizz
But the medicine never gets anywhere near where the trouble is.
If she's getting a kind of a name for herself and the name ain't "his"
A person can develop a cough.

And furthermore, just from stalling and stalling
And stalling the wedding trip,
A person can develop La grippe.
When they get on the train for Niag'ra and she can hear church bells chime
The compartment is air conditioned and the mood sublime
Then they get off at Saratoga for the fourteenth time,
A person can develop La grippe, La grippe
La post nasal drip
With the wheezes and the sneezes and a sinus that's really a pip!
From a lack of community property and a feeling she's getting too old,
A person can develop a bad, bad cold.

Upcoming Events

March
19 Monday
Visiting Artist
Wendy Markosky, organ
12:00 pm - Organ Masterclass
Free admission
4:00 pm - Visiting Artist Lecture Recital
(Graduate Keyboard Seminar)
Free admission

20 Tuesday
Visiting Artist
Neil Cockburn, organ
1:00 pm
Lecture Recital
(Graduate Keyboard Seminar)
Free admission
4:00 pm
Organ Masterclass
Visiting Artist Neil Cockburn
Free admission

22 Thursday, 8:00 pm
World Music Concert
The Texture and the Weave:
Songs in times of Struggle
Admission: $10/stud/sen, $15/adult
For more information,
please call 492-0212

23 Friday, 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
Admission: $10/stud/sen, $15/adult

24 Saturday, 6:00 pm
University of Alberta Madrigal Singers
Annual Dinner, Concert and Silent Auction
Leonard Ratzlaff, Conductor
Delta South Hotel
Tickets: $100.00/person
For more information, call 975-4508

24 Saturday, 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance)
accompanied by Flavio Rojas, Wajjo Drummers
Admission: $10/stud/sen, $15/adult

25 Sunday, 3:00 pm
Music at Convocation Hall II
Tanya Prochazka, cello
Guillaume Tardif, violin
Milton Schlosser, piano
"The French Connection"
Piano Trio Concert
Works by Debussy, Ravel, Fauré
Admission: $15/stud/sen, $20/adult

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Noon Hour Organ Recital
A variety of organ repertoire played
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Debra Cairns, Conductor
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with Marnie Giesbrecht, organ
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Rover Lai, baritone
Guest artist and choir alumnus
Philip Chow, organ
West End Christian Reformed Church
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Lorna Peters, harpsichord
Program will include works by Böhm, Couperin,
Purcell, d'Anglebert, Rameau, Royer and Balbastre
Admission: $15/stud/sen, $20/adult

department of Music

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In Recital

Tracy Cantin, soprano

Assisted by
Shannon Hiebert, piano
and
Alison Kilgannon, piano

Monday, March 19, 2007 at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Cabaret Songs (1939)	Benjamin Britten (1913–1976)
Tell me the Truth about Love	
Funeral Blues	
Johnny	
Calypso	
Kennst du das land (1849)	Robert Schumann (1810–1856)
So lasst mich Scheinen (1816)	Franz Schubert (1797–1828)
Heiss mich nicht reden (1890)	Hugo Wolf (1860–1903)
Die Schöpfung (1798)	Joseph Haydn (1732–1809)
Nun Beut die flur	

Intermission

Sei Ariette (1829) (Excerpts)	Vincenzo Bellini (1801–1835)
Malinconia, ninfa gentile	
Vanne, o rosa fortuna	
Almen, se non poss'io	
Per pietà, bel'idol mio	
Ma rendi pur contento	
What Good would the Moon Be? (1946)	Kurt Weill (1900–1950)
Mesiku na nebi hlubokem (1900)	Antonon Dvořàk (1841–1904)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Cantin.

Ms Cantin is a recipient of a Dr Ed Wieb Scholarship for Voice and a Vienna Opera Ball Society of Edmonton Scholarship for Voice.

Reception to follow.

Kennst du das Land?
Kennst du das Land, wo die Zitronen blühn,
Im dunkeln Laub die Gold-Orangen glühn,
Ein sanfter Wind vom blauen Himmel weht,
Die Myrte still und hoch der Lorbeer steht?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach.
Es glänzt der Saal, es schimmert das Gemach,
Und Marmorbilder stehn und sehn mich an:
Was hat man dir, du armes Kind, getan?
Kennst du es wohl?
Dahin! dahin
Möcht ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?
Das Maultier sucht im Nebel seinen Weg;
In Höhlen wohnt der Drachen alte Brut;
Es stürzt der Fels und über ihn die Flut!
Kennst du ihn wohl?
Dahin! dahin
Geht unser Weg! O Vater, laß uns ziehn!

Do you recall the land?
Knowest thou where the lemon blossom grows,
In foliage dark the orange golden glows,
A gentle breeze blows from the azure sky,
Still stands the myrtle, and the laurel, high?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my beloved, fare.

Knowest the house, its roof on columns fine?
Its hall glows brightly and its chambers shine, And
marble figures stand and gaze at me:
What have they done, oh wretched child, to thee?
Dost know it well?
'Tis there! 'Tis there
Would I with thee, oh my protector, fare.

Knowest the mountain with the misty shrouds?
The mule is seeking passage through the clouds;
In caverns dwells the dragons' ancient brood;
The cliff rocks plunge under the rushing flood!
Dost know it well?
'Tis there! 'Tis there
Leads our path! Oh father, let us fare.

So lasst mich scheinen
So laßt mich scheinen, bis ich werde,
Zieht mir das weiße Kleid nicht aus!
Ich eile von der schönen Erde
Hinab in jenes [feste][1] Haus.

Dort ruh' ich eine kleine Stille,
Dann öffnet sich der frische Blick;
Ich laße dann die reine Hülle,
Den Gürtel und den Kranz zurück.

Und jene himmlischen Gestalten
Sie fragen nicht nach Mann und Weib,
Und keine Kleider, keine Falten
Umgeben den verklärten Leib.

Zwar lebt' ich ohne Sorg' und Mühe,
Doch fühlt' ich tiefen Schmerz genung.
Vor Kummer altert' ich zu frühe;
Macht mich auf ewig wieder jung!

So let me seem
So let me seem, until I become so;
Don't take the white dress away from me!
I am hastening from the beautiful earth
Down to that hard house.

There I can rest a little while in tranquility,
Then a fresh vision will open up;
I will leave behind the pure covering,
The girdle and the wreath.

And those heavenly beings
Don't concern themselves with man and woman,
And no clothes, no robes
Cover the transfigured body.

True, I have lived without trouble and toil,
Yet I have felt enough deep pain.
Through sorrow I have aged too early;
Make me forever young again!

Heiss mich nicht reden
Heiß mich nicht reden, heiß mich schweigen,
Denn mein Geheimnis ist mir Pflicht,
Ich möchte dir mein ganzes Innre zeigen,
Allein das Schicksal will es nicht.

Zur rechten Zeit vertreibt der Sonne Lauf
Die finstre Nacht, und sie muß sich erhellen,
Der harte Fels schließt seinen Busen auf,
Mißgönnt der Erde nicht die tiefverborgnen Quellen.

Ein jeder sucht im Arm des Freundes Ruh,
Dort kann die Brust in Klagen sich ergießen
Allein ein Schwur drückt mir die Lippen zu
Und nur ein Gott vermag sie aufzuschließen.

Nun beut die flur
Nun Beut die Flur das frische Grun
Dem Auge zur Ergotzung dar,
Den anmuts vollen Blick
Erhoht der Blumen sanfter Schmuck,

Hier duften Krauter Balsam aus,
Hier sproßt den Wunden Heil

Die Zweiget Krummt der goldnen Fruchte last
Hier wolbt der hain zum kuhlen Schirme sich
Den steilen Berg bekront ein dichter walt

Sei Ariette
Malinconia, Ninfa Gentile
Malinconia, Ninfa gentile,
la vita mia consacro a te;
i tuoi piaceri chi tiene a vile,
ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
m'udiro alfine, pago io vivrò,
né mai quel fonte co' desir miei,
né mai quel monte trapasserò.

Vanne, o rosa fortuna
Vanne, o rosa fortunata,
a posar di Nice in petto
ed ognun sarà costretto
la tua sorte invidiar.

Oh, se in te potessi anch'io
transformarmi un sol momento;
non avria più bel contento
questo core a sospirar.

Don't ask me to speak
Don't ask me to speak; ask me to be silent.
For my secret is my duty.
I want to reveal my true self to you,
But fate will not allow it.

At the right time, the sun's course drives away
The gloomy night, and it must brighten.
The hard rock opens up its bosom;
The earth lets forth its deep hidden springs.

A man seeks rest in the arms of a friend,
There can the heart pour out in lament.
But a vow seals my lips,
And only a God has the power to open them

With verdure clad the fields
With verdure clad the fields appear
Delightful to the ravished sense
By flowers sweet and gay
Enhanced is the charming sight

Here vent the fumes the fragrant herbs
Here shoots the healing plant

By load of fruits th'expanded boughs are press'd
To shady vaults are bent the tufty groves
The mountains brow is crown'd with clos'd wood

Six Ariettas
Melancholy, gentle nymph
Melancholy, gentle nymph,
I devote my life to you.
One who despises your pleasures
Is not born to true pleasures.

I asked the gods for fountains and hills;
They heard me at last; I will live satisfied
Even though, with my desires, I never
Go beyond that fountain and that mountain.

Go, fortunate rose
Go, fortunate rose,
to rest at Nice's breast
and all will be forced
to envy your fate.

Oh, if I could change myself
into you, but for a moment,
my heart would long
for no greater happiness.

Vanne, o rosa fortuna (cont'd)
Ma tu inchini dispettosa,
bella rosa impallidita,
la tua fronte scolorita
dallo sdegno e dal dolor.

Bella rosa, è destinata
ad entrambi un'ugual sorte;
là trovar dobbiam la morte,
tu d'invidia ed io d'amor.

Almen, se non poss'io
Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.

Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

Per pieta, bell'idol mio
Per pietà, bell'idol mio,
non mi dir ch'io sono ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.
Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

Ma rendi pur contento
Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Go, fortunate rose (cont'd)
But you bow your head with spite,
fair faded rose,
your brow loses all colour
from disdain and pain.

Lovely rose, it is destined,
that we meet the same fate:
we shall both meet death there,
you from envy and I of love.

At least, if I am not able
At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.

Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

For Pity's Sake
For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.
That I am faithful to you,
that I languish under your bright gaze,
Love knows, the gods know,
my heart [knows], and yours knows.

Only make her happy
Only make happy
The heart of my beautiful [lady],
And I will pardon you, love
If my own [heart]is not glad.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

Mesiku na nebi hlubokem
Mesiku na nebi hlubokem
Svetlo tvé daleko vidi,
Po svete bloudis sirokém,
Divas se v pribytky lidi.

Mesicku, postuj chvili
Reckni mi, kde je muj mily
Rekni mu, stribmy mesicku,
Me ze jej objima rame,
Aby si alespon chvilicku
Vzpomenul ve sneni na mne
Zasvet mu do daleka
Rekni mu, rekni m kdo tu nan ceka!
mneli duse lidska sni

At'se tou vzpominkou vzbudi!
Mesicku, nezhasni, nezhasni!

Song to the Moon
O moon high up in the deep, deep sky,
Your light sees far away regions,
You travel round the wide,
Wide world peering into human dwellings

O, moon, stand still for a moment,
Tell me, ah, tell me where is my lover!
Tell him. please, silvery moon in the sky,
That I am hugging him firmly,
That he should for at least a while
Remember his dreams!
Light up his far away place,
Tell him, ah, tell him who is here waiting!
If he is dreaming about me,

May this remembrance waken him!
O, moon, don't disappear, disappear!

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Music at Convocation Hall

Music at Convocation Hall II

Guillaume Tardif, violin
Tanya Prochazka, cello
Milton Schlosser, piano

Sunday, March 25, 2007 at 3:00 pm
2:15 pm *Pre-Concert Introduction*
by **Guillaume Tardif, Tanya Prochazka**
and **Milton Schlosser**
Main floor, Convocation Hall
3:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

Piano Trio in D Minor, Op 120 (1922-23) — Gabriel Fauré (1845-1924)
- Allegro, ma non troppo
- Andantino
- Allegro vivo

Premier Trio in G Major (1880) — Claude Debussy (1862-1918)
- Andantino con moto allegro
- Scherzo; Intermezzo: Moderato con allegro
- Andante espressivo
- Finale: Appassionato

Intermission

Piano Trio (1914) — Maurice Ravel (1875-1937)
- Modéré
- Pantoum: Assez vif
- Passacaille: Très large
- Final: Animé

Program Notes
by Emily Grieve

The piano trios of Claude Debussy, Gabriele Faure and Maurice Ravel represent three of the finest examples of French chamber music from the turn of the twentieth-century. These trios reflect stylistic differences and similarities between their respective composers, and represent general trends in turn of the century French music such as natural-sounding open sonorities, importance of lyrical lines, advanced harmonic coloring, and an overall pleasant, enjoyable aesthetic.

Faure's *Piano Trio in D minor*, written in 1922-23, is the latest composition on tonight's program, although Faure is the most senior composer of the three; he was an influential predecessor of Debussy and was Ravel's teacher. The Trio is one of Faure's final compositions, it was written after he retired from the Paris Conservatoire as his health began to fail. Faure's late works contain an economy of expression compared to his earlier high-romantic pieces and rich harmonic and polyphonic elaboration that reaches to the limits of tonality.

The first movement of the *Trio in D minor* opens with a pulsing piano accompaniment under a poignant strings melody. Like the Trios of Debussy and Ravel, Faure's Piano Trio in D has a flowing texture and contains free, open sonorities. After a brighter, more hopeful second theme, the development section features a combination of themes and motives heard previously leading to a passionate climax. As the poignant melody from the opening returns in the recapitulation it is more intense and colored by modal mixture.

Piano chords and long lyrical lines in the strings form the first theme of the second movement, which also features an ambiguous mixture of major and minor modes. In the second theme the piano takes the melodic role as its sweetly wistful melody is accompanied by the strings. The music then builds and gives way in waves of intensity until the major mode is passionately declaimed before a peaceful conclusion.

The finale begins with confident octaves in the strings in dialog with virtuosic piano figurations. After a more tumultuous inner section featuring modal mixture, lively and energetic themes give way to a joyful ending in the major mode. Despite the somberness of the minor mode and its ambiguous combination with the major mode in the earlier movements, major tonality is affirmed at the conclusion of the piece bringing hope and light after darkness and uncertainty.

The *Piano Trio in G Major* by Debussy, written in 1880, is the earliest work on the program. It was written when Debussy was 18 years old and working as a tutor for the daughters of the wealthly Russian widow, Nadezhda von Meck, who was also of benefactor of the emenant Russian composer, Tchaikovsky. The Trio was initially composed for the Meck house musicians, but was later dedicated to Debussy's teacher Emile Durand. Debussy's employment by widow von Meck ended shortly after the composition of the Trio when he attempted to marry one of her daughters. Although Debussy's Trio is a very early work and is based on relatively light and simple musical material, Debussy managed to bring originality to the work through the development of themes and unique solutions

to harmonic problems. Already this early work anticipates some of the elements present in later French chamber works such as free, open sonorities, and pervasive mixing of major and minor modes.

An innocently simple, good natured theme opens the first movement of the *Trio in G Major* that grows more intense as it is developed and passed among the instruments. Throughout much of the movement, the cello and violin carry most of the melodic material while the piano reinforces harmony and provides textural color. An even, flowing form is maintained as the basic motives are manipulated, and although frequent references to the minor mode create moments of melancholy, the good-natured mood of the opening is never far off.

The second movement of the Trio features a lyrical Intermezzo with a sweet melody in the strings, which is intensified by modal mixture, between two similar Scherzo sections in the minor mode featuring a simple, crisp melody punctuated by string pizzicatos.

The slow third movement is the most romantic in the Trio. The cello begins with a lyrical melody that is taken over by the violin as the piano provides harmonic support and texture. However, this movement also contains several sections where the piano shows its virtuosity in intense soloistic sections and colourful arpeggiations.

The driving energy of the start of the finale contrasts the warm lyricism of the rest of the Trio, which is recalled in the more restful second theme. The extroverted mood of the opening returns towards the end of the movement with good-natured insistence. As the final phrases are played with joyful declamation, the free sounding open sonorities, which are typical to all three Trios on the program, bring the piece to a conclusion.

Maurice Ravel was known for his meticulous compositional technique. The clear, concise form and phrasing of his Piano Trio anticipates the objective simplicity of post-WWI neo-classicism, while still retaining the atmospheric shading and texture of French Impressionism, creating a unique and effective composition. Similar to the Piano Trios by Faure, who taught Ravel at the Paris Conservatoire, and Debussy, who had much influence on Ravel's style, Ravel's Trio features the use of open sonorities, especially octaves, creating a free, tonally ambiguous sound.

Ravel's *Piano Trio* was composed in 1914, as war broke out across Europe, and it was premiered the following year. Ravel dedicated the Trio to Andre Gedalge, who taught him fugue and counterpoint at the Conservatoire.

The first movement opens with a poignant theme in open octaves. Mysterious tonal ambiguity is achieved through frequent mixing of major and minor modes. The music grows more intense and passionate as it transitions towards the second theme, which features long, lyrical lines set against each other in counterpoint, creating a musical dialog. Ravel makes much use of the sparkling, light sonorities of the virtuosic piano part, and soft sustained tone color of the strings to create an overall sense of austere contemplative beauty.

In the second movement of the Trio, Ravel creates a unique take on the traditional Scherzo and Trio form by using the layout of a Malaysian poetic form, the Pantoum, as its basis. The Pantoum consists of a series of four line stanzas in which the second and fourth lines of the first stanza become the first and third line of the next stanza and this pattern carries on throughout the poem until the final stanza after which the first stanza is repeated. Ravel incorporates the idea of alternating lines through the juxtaposition and combination of two themes, one light, percussive, and playful, the other more passionate and lyrical. The chromatic flavour of this movement seems to evoke an oriental flavour, which is often heard in Ravel's music, reflecting the French interest in the exotic at the time.

The third movement takes a Western Baroque form as its basis, the Passacaille or Passacaglia, a set of variations on a short melody, which is repeated throughout the piece by the bass instrument. Ravel presents the initial slow, austere theme in the low register of the piano. The first elaboration of the theme occurs when the cello joins the piano with slow, lyrical lines evoking a sense of detached melancholy. As the movement progresses, the instrumental layering gradually builds until it reaches a harmonically colorful, declamatory climax. After this passionate outburst the music begins to gradually fade in intensity, eventually leaving the piano playing the initial bare theme alone to close the movement.

In the animated Finale, Ravel uses the contrasting effects of the string instruments and the piano to create a colorful array of sonorities. The movement opens with fast patterns of string harmonics against high, shimmering piano figurations. Lyrical, sustained lines on the strings are then placed against percussive piano passagework. Throughout the finale the virtuosity of the piano part ranges from fast, impressive figurations, to percussive chords, to melodic lyricism, while the strings display their sustaining power, lyrical intensity and energetic virtuosity.

Musicians

Guillaume Tardif, violin
Guillaume Tardif holds the position of Associate Professor of Violin and Chamber Music at the University of Alberta's Department of Music in Edmonton. He was awarded a DMA from the Eastman School of Music at the University of Rochester as well as a MMus and Premier Prix de Violon from the Conservatoire du Québec. Tardif's violin studies have been with such notable musicians as Oleh Krysa, Ilya Kaler, Jean Angers, Darren Lowe, Lise Elson, Lorand Fenyves, and Moshe Hammer.

As soloist, Tardif has appeared with various orchestras, including the Eastman Virtuosi (Lincoln Centre, NYC), the Lima Philharmonic (Peru), the Amadeus Ensemble (CBC Toronto), the Paraiba Symphony (Brazil), and the Remanyi Chamber Orchestra (Hungary). He is the former leading violinist with various chamber ensembles, such as the Eastman String Ensemble, the Brandon Chamber Players, and the New Brandon Trio.

Tardif has collaborated with many leading artists including Bobby McFerrin, Malcolm Bilson, Mendi Rodan, Kristian Bezuidenhout, and George Crumb. He has performed as soloist or in recital in major venues and universities across Canada and at Canadian embassies in Peru, Norway, Sweden, and Brazil. On various national and international networks, Tardif has appeared in TV, radio, and internet broadcasts. He has served as guest artist and teacher at major universities and conservatories in Canada, South America, and Europe.

In addition to his performing activities, Tardif has arranged and composed many works for solo violin, including cadenzas to concertos by Mozart and Paganini. As a recording artist, he has completed two CD recordings: *From the Library of Joseph Szigeti* (2005) with pianist Janet Scott-Hoyt and, in 2004, *Virtuoso Encores* with Judy Kehler Siebert.

Tardif's influence as an educator extends throughout Western Canada. He taught at Brandon University from 2000 until 2003 and serves as a festival adjudicator. Since coming to Alberta, he has been active in supporting string players and teachers in the province, including serving as President of the Alberta String Association.

Tanya Prochazka
Professor of Cello, Chamber Music, Conductor of the Academy Strings and University Symphony Orchestras and head of Strings at the University of Alberta's North Campus, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, and the Suggia Prize in London.

Since arriving in Edmonton in 1986, Prochazka has become one of Canada's leading cellists. She maintains a busy schedule of solo and chamber music appearances with many prominent and visiting artists. Prochazka leads cello master classes, string and string orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

As recording artist, Prochazka has released several CDs, including "The Passionate Englishman" with pianist Janet Scott-Hoyt, "New Goldberg Variations" with Jacques Després, "American Cello Masterpieces" and "Poulenc,

Fauré and Saint-Saëns" with Stéphane Lemelin, and "Landsmål: The Lyrical Dialect of Edvard Grieg" and "Bohemian Woods" with Milton Schlosser. She has also recorded Canadian solo cello works by Fisher and Ho, Dvorak's Cello Concerto with the University Symphony Orchestra, and Twentieth Century violin and cello works with violinist Elizabeth McHan.

Milton Schlosser, piano
Milton Schlosser is Professor of Music at the University of Alberta's Augustana Campus in Camrose where he has instructed since 1985. He holds MMus and DMus degrees in piano performance from the University of Alberta, where he studied with Robert Stangeland and Stéphane Lemelin. He has been the recipient of numerous scholarships and awards, including those for further studies in Salzburg, Banff, Brussels, and New York with Hans Graf, Claude Frank, Madeline Bruser, and Frederic Rzewski.

Schlosser performs as soloist, chamber recitalist, and soloist with orchestra in both live and CBC broadcast performances. He has recorded three CDs, including *Landsmål: The Lyrical Dialect of Edvard Grieg* (1997) with cellist Tanya Prochazka and soprano Kathleen Corcoran. In 1999, he released *Frederic Rzewski's De Profundis and North American Ballads*. He and cellist Prochazka collaborated once again in 2004, performing selected works of Czech composers in the CD *Bohemian Woods*.

Schlosser's creativity extends beyond the piano. He has been active as an organist and publishing composer. As a scholar, he has presented papers at national and international conferences on music, gender, and sexuality. As an administrator, Schlosser served as Director of Music from 1994 until 2006. He has been active in the field of curriculum development, from the introduction of early childhood education in the Camrose community to the design of Augustana's Bachelor of Music program. He is a popular festival adjudicator and workshop presenter in both rural and urban communities.

The University of Alberta has cited Schlosser for excellence in teaching and creative work. In 2006, he was awarded a Humanities, Fine Arts, and Social Sciences Research (HFASSR) award to commission Frederic Rzewski to compose a solo piano work that Schlosser will premiere Fall 2007. Most recently, he has been awarded a 2007-08 McCalla Professorship in recognition of his significant contributions in piano performance, teaching and learning.

Upcoming Events

March
26 Monday, 12:00 pm
Noon Hour Organ Recital
Featuring organists
Julio Amstalden, Siu Ling Chiu, Philip Chow, Janet Chung, Jonathan Hamill, Chellan Hoffman, John Scott, and Allison Wonnick
Program will include works by Bach, Buxtehude, Messiaen and Reger
Free admission

30 Friday, 8:00 pm
University of Alberta Concert Choir
Debra Cairns, Conductor
Program will feature Duruflé's *Requiem* with guests
Marnie Giesbrecht, organ
Philip Chow, organ
Soloists: Apryl Hewlett, soprano
Rover Lai, baritone
West End Christian Reformed Church
Admission: $10/stud/sen, $15/adult

31 Saturday, 8:00 pm
Visiting Artist Recital
Lorna Peters, harpsichord
Program will include works by Böhm, Couperin, Purcell, d'Anglebert, Rameau, Royer and Balbastre
Admission: $15/stud/sen, $20/adult

April
1 Sunday, 11:00 am
Harpsichord/Piano Masterclass
Visiting Artist Lorna Peters
Free admission

1 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Folk Song Suite: R Vaughan Williams
Allerseelen, Op.10, No.8: Richard Strauss
Overture to "Candide": Leonard Bernstein, arr. W. Beeler
From Chaos to the Birth of a Dancing Star: Allan Bell
A Tribute to Stephen Foster: arr. Sammy Nestico
Africa: Ceremony, Song and Ritual: Robert W Smith
Admission: $10/stud/sen, $15/adult

1 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
Admission: $10/stud/sen, $15/adult

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University of Alberta Department of Music
Free admission

2 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

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department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our schedule).

In Recital

Kripa Nageshwar, soprano

Assisted by

Donna Noton, piano

Sunday, March 25, 2007 at 8:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Maienlied (cont'd)
Und nun wehen Lerchenlieder
und es schlägt die Nachtigall,
von den Bergen rauschend wieder
kommt der kühle Wasserfall.
Rings im Walde bunt Gefieder,
Frühling ist es wieder
und ein Jauchzen überall.

Text by Eichendorff

May Song (cont'd)
And now the lark songs can be heard,
and the nightingale sings;
from the mountains roars again
the sound of the cool waterfall.
Around the forest are bright feathers;
It is Spring again
and there is rejoicing everywhere.

Translation by Emily Ezust

Morgenständchen
In den Wipfeln frische Lüfte,
fern melod'scher Quellen Fall
durch die Einsamkeit der Klüfte,
Waldeslaut und Vogelschall.

Scheuer Träume Spielgenossen
steigen all beim Morgenschein,
auf des Weinlaubs schwanken Sprossen
dir zum Fenster aus und ein

und wir nahn noch halb in Träumen
und wir tun in Klängen kund
was da draußen in den Bäumen
singt der weite Frühlingsgrund,

Regt der Tag erst laut die Schwingen
sind wir Alle wieder weit
aber tief im Herzen klingen
lange nach noch Lust und Leid.

Text by Eichendorff

Morning Serenade
In the treetops, fresh breezes;
distant, melodious springs rustling
through the solitude of the ravine;
forest sounds and birdcalls.

The playmates of shy dreams
all ascend by the morning light
on the grapevine's swaying branches
in and out of your window

and we come near, half in a dream,
and we make known in our sounds
what, outside among the trees,
the wide Spring valley sings.

Once the day loudly moves its wings,
we are all once again far away;
but deep in your heart resound
joy and sorrow for a long time afterward.

Translation by Emily Ezust

Schwanenlied
Es fällt ein Stern herunter
aus seiner funkelnden Höh,
das ist der Stern der Liebe,
den ich dort fallen seh.

Es fallen vom Apfelbaume,
der weißen Blätter so viel,
es kommen die neckenden Lüfte,
und treiben damit ihr Spiel.

Es singt der Schwan im Weiher,
und rudert auf und ab,
und immer leiser singend,
taucht er ins Flutengrab.

Es ist so still und dunkel,
verweht ist Blatt und Blüt',
der Stern ist knisternd zerstoben,
verklungen das Schwanenlied.

Text by Heinrich Heine

Swansong
A star is tumbling downward
From where it sparkled on high,
It is the star for lovers,
That falling there I spy.

The apple tree has been shedding
White petals abundantly
Along come the breezes so teasing
And toying with the debris.

The swan sings in the water,
And paddles o'er each wave,
And singing ever softer,
Dives to his watery grave.

It is so dark and silent,
Swept off are bloom and leaf,
The star has fizzled and scattered;
And faded, the swan's song, so brief.

Translation by Walter Meyer

Erwin
Ihr verblühet, süße Rosen,
Meine Liebe trug euch nicht;
Blühtet, ach! dem Hoffnungslosen,
Dem der Gram die Seele bricht!

Der auf erste Knöspchen lauernd
früh zu seinem Garten ging,
ach der Tage denk ich trauernd,
als ich Engel an dir hing.

Alle Blüten, alle Früchte
Noch zu deinen Füßen trug
Und vor deinem Angesichte
Hoffnung mir im Herzen schlug.

Text by Goethe

Erwin
You are wilting, sweet roses -
my love could not sustain you.
Bloom for hopelessness then,
for he whose soul is breaking from sorrow!

Bloom for him who waits for your first bud,
going to his garden early;
alas, I think mournfully of those days
when I hung on you, my angel.

Every blossom, every fruit
I carried to your feet;
and before your countenance,
hope throbbed in my heart.

Translation by Emily Ezust

Frühling
Über'n Garten durch die Lüfte
Hört' ich Wandervögel ziehn,
Das bedeutet Frühlingsdüfte,
Unten fängt's schon an zu blühn.

Jauchzen möcht' ich, möchte weinen,
Lenz und Liebe muss das sein!
Alte Wunder wieder scheinen
Mit dem Mondesglanz herein.

Und der Mond, die Sterne sagen's,
Und im Traume rauscht's der Hain,
Und die Nachtigallen schlagen's:
Sie ist deine! Sie ist dein!
Eichendorff

Spring
Above the garden and across the sky
I heard migrating birds passing;
that meant that spring was in the air;
below, things are already beginning to bloom.

I could rejoice, I could weep -
It must be spring and love!
Old wonders appear again
with the moonlight.

And the moon and stars say it,
and in a dream the grove murmurs it,
and the nightingales sing it:
She is yours! She is yours!

Translation by Emily Ezust

Al Amor
Dame, Amor, besos sin cuento
Asido de mis cabellos
Y mil y ciento tras ellos
Y tras ellos mil y ciento
Y después...
De muchos millares, tres!
Y porque nadie lo sienta
Desbaratemos la cuenta
Y...contemos al revés.

Text by Cristobal de Castillejo

To the beloved
Give me, Love, kisses without number,
Holding the hairs on my head,
and give me a thousand and a hundred after that,
and a hundred and a thousand after that...
and after those...
many thousands... give me three more!
And so that no one feels bad...
Let us tear up the tally
and begin counting backwards!

Translation by Alice Rogers-Mendoza

Del cabello más sutil
Del cabello más sutil
Que tienes en tu trenzado
He de hacer una cadena
Para traerte a mi lado.

Of the softest hair
Of the softest hair
which you have in you braid,
I would make a chain
so that I may bring you to my side.

Del cabello más sutil (cont'd)
Una alcarraza en tu casa,
Chiquilla, quisiera ser,
Para besarte en la boca,
Cuando fueras a beber.

Anonymous

Of the softest hair (cont'd)
A jug in your home,
little one, I would like to be...
so that I may kiss you
each time you take a drink.

Translation by Alice Rogers-Mendoza

¿Corazón porque pasáis...?
¿Corazón, porqué pasáis
Las noches de amor despierto
Si vuestro dueño descansa
En los brazos de otro dueño?

Heart, why do you...?
My heart, why do you keep awake
during the nights of love,
if your master rests
in the arms of another master?

Translation by Alice Rogers-Mendoza

El majo celoso
Del majo que me enamora
He aprendido la queja
Que una y mil veces suspira
Noche tras noche en mi reja:
Lindezas, me muero
De amor loco y fiero
¡quisiera olvidarte
Más quiero y no puedo!
Le han dicho que en la Pradera
Me han visto con un chispero
Desos de malla de seda
Y chupa de terciopelo.
Majezas, te quiero,
No creas que muero
De amores perdida
Por ese chispero.

Anonymous

The jealous lad
From the lad I love
I have learned a plaintive song
Which he sighs a thousand and one times
At my window night after night
"My darling, I am dying
of a wild and fiery love
Would that I could forget you,
I want to, but I cannot!"
They told him that in the meadow
I have been seen with a dandy
Dressed in a silk shirt
and a velvet vest.
"My handsome boy, I love you!
Never think I am dying,
mad with love,
For that dandy."

Translation by Bethany Stiles

Con amores, la mi madre
Con amores, la mi madre,
Con amores me dormí;
Así dormida soñaba
Lo que el corazón velaba,
Que el amor me consolaba
Con más bien que merecí.
Adormecióme el favor
Que amor me dió con amor;
Dió descanso a mi dolor
La fe con que le serví
Con amores, la mi madre,
Con amores me dormí!

Text by Juan de Anchieta

With love, my mother
With love, my mother,
With love I fell asleep;
Thus asleep, I was dreaming
That which my heart was hiding
That love was consoling me
With more good than I deserved.
The aid lulled me to sleep.
What love gave me, with love,
Put to bed my pain by
The faith with which I served you.
With love, my mother,
With love I fell asleep!

Translation by James T Abraham and Mark Bates

Malinconia, ninfa gentile
Malinconia, Ninfa gentile,
la vita mia consacro a te;
i tuoi piaceri chi tiene a vile,
ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
m'udiro alfine, pago io vivrò,
né mai quel fonte co' desir miei,
né mai quel monte trapasserò,
né mai trapasserò, no, no, mai.

Text by Ippolito Pindemonte

Melancholy, gentle nymph
Melancholy, gentle nymph,
I devote my life to you.
One who despises your pleasures
Is not born to true pleasures.

I asked the gods for fountains and hills;
They heard me at last; I will live satisfied
Not ever shall I cross that river with my desires,
not ever cross that mountain.
Not ever shall I cross – no, no, never.

Translation by Antonio Giuliano and Martha Gerhart

Per pietà, bell'idol mio
Per pietà, bell'idol mio,
non mi dir ch'io sono ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.

Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

Text by Pietro Metastasio [pseudonym]

For pity sake, my beautiful idol
For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.

That I am faithful to you,
that I languish under your bright gaze,
Love knows, the gods know,
my heart knows, and yours knows.

Translation by Camilla Bugge

Ma rendi pur contento
Ma rendi pur contento
della mia bella il core,
e ti perdono, amore,
se lieto il mio non è.

Gli affanni suoi pavento
più degli affanni miei,
perché più vivo in lei
di quel ch'io vivo in me.

Text by Pietro Metastasio [pseudonym]

But please do make contented
Only make happy
The heart of my beautiful lady,
And I will pardon you, love
If my own heart is not glad.

Her troubles I fear
More than my own troubles,
Because I live more in her
Than I live in myself.

Translation by Barbara Miller

Almen se non poss'io
Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.

Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

At least if I am not able
At least, if I am not able
to follow my beloved,
you affections of my heart,
go with him for me.

Already near him always,
Love keeps you gathered,
and the path to him is not
an unfamiliar one for you.

Translation by John Glenn Paton

¿Con qué la lavaré?
¿Con qué la lavaré
la tez de la mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
con agua de limones:
lávome yo, cuitada,
con penas y dolores.

With what then may I bathe...?
With what then may I bathe
The bloom upon my beauty?
With what then may I bathe
Who life has made so twisted?
The wives and mothers wash them
With water from lemons.
I'll wash my marks of anguish
With tears wrung from my sorrow.
Translation by Steuart Allin

Vos me matásteis
Vos me matásteis,
niña en cabello,
vos me habéis muerto.
Riberas de un río
ví moza vírgen,
Niña en cabello,
vos me matásteis,
Niña en cabello,
vos me habéis muerto.

You have destroyed me
You have destroyed me
Child of the long tresses;
(With love) have you killed me.
On the banks of a river
I saw a virgin,
Child of the long tresses;
You have destroyed me
Child of the long tresses;
(With love) have you killed me.
Translation by Steuart Allin

¿De dónde venís, amore?
¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!

From where did you come, beloved?
From where have you come, beloved?
I know full well where you've been.
From where have you come, my lover?
I have been a witness!
Translation by Steuart Allin

De los álamos vengo, madre
De los álamos vengo, madre,
de ver cómo los menea el aire.
De los álamos de Sevilla,
de ver a mi linda amiga.

I'm going to the poplars, mother
I'm going to the poplars, mother
To see how the branches swayed in the breeze.
I'm going to Seville,
To see my lovely girl(friend).
Translation by Steuart Allin

Special Thanks to:

Chellamma and Parasuram Nageshwar, Harold Wiens, Janet Scott Hoyt, Riana Vermaak, Donna Noton, Megan Kan, Alice Wright, Nance Smith, Russ Baker, Dr Leonard Ratzlaff and the administrative staff of the Music Department., my friends and family.

Noon-Hour Organ Recital

featuring

Organists

Julio Amstalden, Philip Chow,
Janet Chung, Jonathan Hamill,
John Scott, and Allison Wonnick,

Monday, March 26, 2007
at 12:00 pm



Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Transport de joie — Olivier Messiaen (1908-1992)

Julio Amstalden

From the *Second Organ Suite* — Nicholas Clerambault (1676-1749)

Basse de Cromorne

Caprice sur les Grands jeux

Jonathan Hamill

Toccata and Fugue in D Minor (Dorian), BWV 538 — Johann Sebastian Bach (1685-1750)

Toccata No. 3 in E — Georg Muffat (1653-1704)

John Scott

Litanies — Jehan Alain (1911-1940)

Janet Chung

Fugue in C Major, BWV 564 — Johann Sebastian Bach

Philip Chow

Final (from Five Pieces) — Healey Willan (1880-1968)

Allison Wonnick

N.B.: Recording is not permitted without written consent from the performer(s).

Upcoming Events

March

30 Friday, 8:00 pm
University of Alberta Concert Choir
Debra Cairns, Conductor
Program will feature
Duruflé's *Requiem*
with guests Marnie Giesbrecht, organ
Philip Chow, organ
Soloists: Apryl Hewlett, soprano
Rover Lai, baritone
West End Christian Reformed Church
Admission: $10/stud/sen, $15/adult

31 Saturday, 8:00 pm
Visiting Artist Recital
Lorna Peters, harpsichord
Program will include works by Böhm, Couperin, Purcell, d'Anglebert, Rameau, Royer and Balbastre
Admission: $15/stud/sen, $20/adult

April

1 Sunday, 11:00 am
Harpsichord/Piano Masterclass
Visiting Artist Lorna Peters
Free admission

1 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Folk Song Suite:
R Vaughan Williams
Allerseelen, Op.10, No.8:
Richard Strauss
Overture to "Candide": Leonard Bernstein, arr. W. Beeler
From Chaos to the Birth of a Dancing Star: Allan Bell
A Tribute to Stephen Foster:
arr. Sammy Nestico
Africa: Ceremony, Song and Ritual:
Robert W. Smith
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Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
Admission: $10/stud/sen, $15/adult

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Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University
of Alberta Department of Music
Free admission

2 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

2 Monday 8:00 pm
Doctor of Music Recital
Aaron Au, violin
Free admission

7 Saturday, 3:00 pm
Happnin', The U of A Jazz Choir
John McMillan, Director
Program will include works by Henry Mancini, Louis Primo, Sting, Peter Gabriel, John McMillan, Ian Trace, and Billy Wunarto
Admission: $10/stud/sen, $15/adult

department of Music

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or call 492-0601 to confirm concerts (after office hours a recorded message will inform you of any changes to our schedule).

Kathleen Ludwig, cello
Junior Recital
Assisted by Corinne Ludwig, piano

Wednesday, March 28, 2007
5:00 pm
Convocation Hall, University of Alberta



Program

Suite No. 4 in E-flat Major, BWV 1010 (c. 1720)
Johann Sebastian Bach (1685-1750)

Prélude
Allemande
Courante
Sarabande
Bourrées 1 & 2
Gigue

Cello Sonata No. 6 in A Major, G4 (published c. 1770)
Luigi Boccherini (1743-1805)

Adagio
Allegro
Affettuoso

Intermission

Schelomo, Hebraic Rhapsody for Cello and Orchestra (1916)
Ernest Bloch (1880-1959)

Hungarian Rhapsody, Op. 68 (1894)
David Popper (1843-1913)

** Please turn off all cell phones, pagers, beepers, etc. Reserve applause until all movements of each piece are completed. **

Reception

This recital is in partial fulfillment of the Bachelor of Music Program
Kathleen is a recipient of a Beryl Barns Memorial Award and a Jason Lang Scholarship.
Kathleen is the winner of the Alberta Baroque Ensemble Concerto Competition and Scholarship (2007).

Program notes:

Bach's 6 solo cello suites contain a great variety of technical devices, a wide range of emotional content, and some of Bach's most compelling voice interactions and conversations. It is their intimacy, however, that has made the suites amongst Bach's most popular works today. Suite No. 4 is one of the most technically demanding of the suites since E-flat is an uncomfortable key to intonate on the cello and requires a lot of stretched left hand positions.

Luigi Boccherini revolutionized music for the cello during his lifetime. Boccherini was a virtuoso cellist, often playing violin repertoire on the cello at pitch. He composed a considerable amount of chamber music, including many sonatas for cello. His music is charming and light.

Ernest Bloch was a Swiss-born American composer. His music divides into 4 periods during his lifetime. Schelomo, which means Solomon in Hebrew, is from Bloch's 2nd period, his Jewish period. His music from this time dealt with Jewish subject matter and heritage rather than Jewish musical melodies. Schelomo is loosely based on the figure of King Solomon and the Biblical books of Ecclesiastes, Proverbs, and Song of Songs. Troubled by the misery and suffering of World War I, Bloch was moved by these Biblical texts and began drafting a work for voice and orchestra. When he met cellist Alexandre Barjansky, Bloch was inspired to give the solo voice to the cello. The work has many vocal aspects to it and often sounds cantorial. The cello represents the voice of King Solomon and the orchestra represents the world around him.

David Popper was a Bohemian cellist, born in Prague. He is known mostly for his compositions for cello. Popper's showpieces, such as Hungarian Rhapsody, were written to highlight the unique sound and style native to the cello, as well as extending the instrument's range. Graceful, elegant, often demanding extreme virtuosity, Popper's music for the cello fully employs the instrument's technical and expressive resources.



Special Thanks to:

Tanya Prochazka, Cello Professor

Julie Amundsen, Cello Professor, Tanya's substitute last year

Corinne Ludwig, my sister, Accompanist, Gown Designer, Technical Assistant (posters & programs)

Norah Long, my mother, Seamstress, Consultant (posters & programs), Major Supporter

Tomoe Aoki, Page-Turner

Eve Richardson, Stage/House Manager

Everyone who came!!!



Department of Music
University of Alberta

Concert Choir



Debra Cairns, Conductor
John Scott, Assistant Conductor
Jonathan Hamill, piano

Friday, March 30, 2007 at 8:00 pm

West End Christian Reformed Church
10015 - 149 Street

Program

Geistliches Lied, Op. 30 (1856) — Johannes Brahms (1833-1897)

Marnie Giesbrecht, organ

Veni Domine, Op. 39, No. 1 (1830) — Felix Mendelssohn Bartholdy (1809-1847)

Marnie Giesbrecht, organ

Pastoral Sonata in G Major, Op. 88, No. 3 (1874) — Josef Gabriel Rheinberger (1839-1901)

I. Pastoral - Con moto
II. Intermezzo - Andante con moto
III. Fugue - Non troppo allegro

Philip Chow, organ

Intermission

Requiem, Op. 9 (1947) — Maurice Duruflé (1902-1986)

I. Introit
II. Kyrie
III. Domine Jesu Christe

Soloist: **Rover Lai, baritone**

IV. Sanctus
V. Pie Jesu

Soloist: **Apryl Hewlett, soprano**

VI. Agnus Dei
VII. Lux Aeterna
VIII. Libera Me

Soloist: **Rover Lai, baritone**

IX. In Paradisum

Marnie Giesbrecht, organ

Texts and Translations

Geistliches Lied

Laß dich nur nichts nicht dauren mit Trauren,
Sei stille, wie Gott es fügt,
So sei vergnügt mein Wille!

Let trouble never move you or grieve you,
but bear it; what God has sent
be your delight, my spirit.

Was willst du heute sorgen auf morgen?
Der Eine steht allem für,
Und gibt auch dir das Deine.

Why contemplate with sorrow tomorrow?
His action makes all things new,
and gives to you your portion.

Sei nur in allem Handel ohn' Wandel,
Steh feste, was Gott beschleußt,
Das ist und heißt das Beste.
Amen.

Be strong in all temptation and passion,
not ceasing; what God ordains,
that still remains your blessing.
Amen.

Veni Domine

Veni Domine! Veni!
Veni Domine et noli tardare.
Relaxa facinora plebi tuae,
et revoca dispersos
in terram tuam.
Excita Domine potentiam tuam,
et veni, ut salvos nos facias.

Come, O Lord, come!
Come, O Lord, and tarry no longer.
Forgive the iniquities of thy people,
and gather in the exiles
to thine own country.
Stir up Thy power, O Lord,
come now, to set us free.

Requiem

Introit

Requiem aeternam
dona eis, Domine,
et lux perpetua
luceat eis.
Te decet hymnus
Deus in Sion
et tibi redetur
votum in Jerusalem.
Exaudi orationem meam,
ad te omnis caro veniet.

Grant unto them
eternal rest, O Lord,
and let perpetual light
shine upon them.
You are worthy of hymns,
O God in Sion
and vows are rendered
to you in Jerusalem.
Hear my prayer.
Unto you, all flesh shall come.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Domine Jesu Christe

Domine Jesu Christe,	Lord Jesus Christ,
Rex gloriae,	King of Glory,
libera animas omnium	deliver the souls of all
fidelium defunctorum	the faithful departed
de poenis inferni	from the pains of hell
et de profundu lacu:	and the deep pit:
libera eas de ore leonis,	release them from the lion's jaws;
ne absorbeat eas tartarus	let not Tartarus absorb them,
ne cadant in obscurum.	let them not fall into darkness.
Sed signifer sanctus Michael	But the Holy standard-bearer,
repraesentet eas in lucem sanctam,	Michael,
quam olim Abrahae promisisti	brings them back into the Holy light
et semini ejus.	which once you promised to Abraham
	and his descendants.
Hostias et preces tibi,	Sacrifices and prayers of praise
Domine, laudis offerimus.	we offer to thee, O Lord.
Tu suscipe pro animabus illis	Receive them for those souls
quarum hodie memoriam facimus:	which we remember today.
fac eas Domine,	Let them pass, O Lord,
de morte transire ad vitam;	from death to life,
quam olim Abrahae promisisti	which once you promised to Abraham
et semini ejus.	and his descendants.

Sanctus

Sanctus, sanctus, sanctus,	Holy, Holy, Holy,
Dominus, Deus Sabaoth.	Lord of Hosts.
Pleni sunt coeli et terra	Heaven and Earth are full
Gloria tua.	of your glory.
Hosanna in excelsis.	Hosanna in the highest.
Benedictus qui venit	Blessed is he who comes
in nomine Domini.	in the name of the Lord.

Pie Jesu

Pie Jesu Domine,	Merciful Lord Jesus,
dona eis requiem,	grant them rest,
requiem sempiternam.	rest everlasting.

Agnus Dei

Agnus Dei,	Lamb of God,
qui tollis peccata mundi,	who taketh away the sins of the world,
dona eis requiem,	Grant them rest,
requiem sempiternam.	rest everlasting.

Lux Aeterna

Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum,
quia pius es.
Requiem aeternam,
dona eis, Domine,
et lux perpetua luceat eis.

Let light eternal shine on them, O Lord,
with thy saints forever,
for thou art merciful.
Rest eternal
grant them, O Lord,
and let perpetual light shine on them.

Libera Me

Libera me, Domine,
de morte aeterna
in die illa tremenda,
quando coeli movendi sunt
et terra,
dum veneris judicare
saeculum per ignem.

Deliver me, Lord,
from eternal death
on that fearful day
when the heavens and Earth
must move,
when you will come to judge
the world by fire.

Tremens factus sum ego,
et timeo,
dum discussio venerit
atque ventura ira.

I have become a trembling wretch
and I am in fear
until the judgement should come
and I dread the coming wrath.

Dies illa, dies irae,
calamitatis et miseriae,
dies magna et amara valde,
dum veneris judicare
saeculum per ignem.

O that day, day of wrath,
day of calamity and misery,
a mighty day of intense bitterness
when you will come to judge
the world by fire.

In Paradisum

In paradisum
deducant te angeli,
in tuo adventu
suscipiant te martyres,
et perducant te in
civitatem sanctam Jerusalem.
Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere
aeternam habeas requiem.

May the angels
lead you into paradise,
may the martyrs receive you
in your coming,
and lead you
into the holy city, Jerusalem.
May a chorus of angels receive you
and with Lazarus, once poor,
may you have eternal rest.

UNIVERSITY OF ALBERTA CONCERT CHOIR

Dr Debra Cairns, Conductor
John Scott, Assistant Conductor
Jonathan Hamill, Accompanist

Soprano
Tracy Cantin
Megan Chartrand
Janeil Funk
Danielle Germain
Apryl Hewlett
Katherine Jackson
Jaime Johansson
Erica Knutson
Lynette Krebs
Ashton Low
Alex Malayko
Jacinta Manna
Victoria McGuinness
Emilijana Plancak
Eve Richardson
Michelle Schamehorn
Sarah Toane
Rae Veillard
Genelle Walker

Alto
Sophia Barry
Catherine Benavides
Lisa Brownie
Lana Cuthbertson*
Rosy Ge
Erin Guminy
Cathy Hoang
Amber Hudson
Marilyn Huston
Shalee Konojacki
Krista Lessard
Alison Luff
Vivian C Mendoza
Haram Park
Julie Sackey
Tania Semenjuk
Sima Shamsi*
Erica Sorenson
Shannon Sutherland
Christina Thirnbeck
Karen Witten
Kendra Hau Yan Wong
Wailok Eunice Wong
Candice Yip

Tenor
Jonathan Hamill*
Rover Lai
Ryan Payne
John Scott
Steve Soderling

Bass
Ian Bonyun
Stephen Brown
Tim Cebuliak
Kelvin Chu
Adam Ferland
Taylor Hodgkinson
Kurt Illerbrun
Peter Leoni
Yu-Ting Lin
Ross McDonald*
Tyson Oatway
Cam Powell
Carson Powell
Eric Schubert
David Seida
Brady Sherard
Dadi Sverrisson
Cody Willetts
Wayne Zuo

* indicates Concert Choir Executive

HONORARY MEMBER: Kim Vandament

Upcoming Events

March
31 Saturday, 8:00 pm
Visiting Artist Recital
Lorna Peters, harpsichord
Program will include works by Böhm, Couperin, Purcell, d'Anglebert, Rameau, Royer and Balbastre
Admission: $15/stud/sen, $20/adult

April
1 Sunday, 11:00 am
Harpsichord/Piano Masterclass
Visiting Artist Lorna Peters
Free admission

1 Sunday, 3:00 pm
University of Alberta Concert Band
Wendy Grasdahl, Director
Folk Song Suite: R Vaughan Williams
Allerseelen, Op.10, No.8:
Richard Strauss
Overture to "Candide": Leonard Bernstein, arr. W. Beeler
From Chaos to the Birth of a Dancing Star: Allan Bell
A Tribute to Stephen Foster:
arr. Sammy Nestico
Africa: Ceremony, Song and Ritual:
Robert W. Smith
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1 Sunday, 8:00 pm
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Tanya Prochazka, Conductor
Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
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2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University of Alberta Department of Music
Free admission

2 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
Admission: $8/stud/sen, $10/adult
For more information, call 497-4436

2 Monday 8:00 pm
Doctor of Music Recital
Aaron Au, violin
Free admission

7 Saturday, 3:00 pm
Happnin', The U of A Jazz Choir
John McMillan, Director
Program will include works by Henry Mancini, Louis Primo, Sting, Peter Gabriel, John McMillan, Ian Trace, and Billy Wunarto
Admission: $10/stud/sen, $15/adult

11 Wednesday, 7:30 pm
Doctor of Music Rectial
Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber Orchestra with special guests, the All City Children's Choir
featuring J S Bach's *Easter Oratorio,* and works by Rheinberger, MacMillan, Enns, and Finzi
All Saints Anglican Cathedral
Free admission

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department of Music

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Visiting Artist

Lorna Peters, harpsichord

Saturday, March 31, 2007
at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Suite in F Major (Beckman edition, no. 4) — Georg Böhm (1661-1733)
- Allemande
- Courante
- Sarabande
- Double
- Gigue

Suite in F Major — Louis Couperin (ca 1626-1661)
- Prélude
- Allemande
- Courante
- Sarabande
- Gigue
- Chaconne

Selections from *Pièces de clavecin*, (excerpts: published 1751) — Armand-Louis Couperin (1727-1789)
- L'intrépide-Rondeau
- Allemande
- L'arlequine ou La Adam-Rondeau

Intermission

Suite VI in D Major (1689) — Henry Purcell (1659-1695)
- Prelude
- Almand
- Hornpipe

Suite in G Minor (published 1689) — Jean-Henri d'Anglebert (1635-1691)
- Prélude
- Allemande
- Courante
- Sarabande
- Gaillarde
- Gigue

Les Sauvages (ca. 1729-30) — Jean-Philippe Rameau (1683-1784)

Allemande (1746) — Joseph-Nicolas-Pancrace Royer (1700-1755)

La Lugeac (1759) — Claude-Bénigne Balbastre (1727-1799)

Program Notes

Georg Böhm is probably best known for the influence that he had on the young J S Bach. C P E Bach said that his father loved and studied Böhm's works, and the Anna Magdalena Notebook contains the Menuet "*fait par* M. Böhm". Böhm's style is shaped by a combination of French and Italian influences, and his approach to the suite is certainly linked to those of Froberger and Buxtehude. Not only are the suites structurally similar, but their use of "*style brisé"* and variation technique are clearly based on these models.

Though not as numerous as the Bach clan, the Couperin family was remarkable in producing a dozen professional musicians who occupied important positions in 17th and 18th-century France. More than half of them, including two women, were in the royal service, and over a period of 170 years they were organists at St. Gervais in Paris. Not until recently has Louis Couperin, the founder of this dynasty, begun to emerge from the shadow of his famous nephew François Couperin, called "the great". Some 120 harpsichord pieces by Louis Couperin have survived. They are stunningly original and powerful. As far as we know, he arranged these pieces by key signature, leaving it up to the performer to pick whichever they pleased for arrangements into suites. The *préludes "non measures"* are an exception, which, in one of our sources, are grouped together at the beginning. Each suite begins with one of these enigmatic "white note" preludes for which all pitches are notated, but the rhythmic organization is left to the discretion of the performer.

To describe the music of Armand-Louis Couperin is a demanding task, since his many styles defy categorization. A man of his time, he was clearly experimenting and searching for the next steps as he composed between the decorative aesthetic of the high baroque and the beginning of the true classical period. His music is a rich and unpredictable mixture of delights which reflect his pleasant, happy, and successful life. By all accounts he was loved by his family and respected by his colleagues---challenging the notion that suffering is necessary to create art! He was married to Elizabeth Blanchet, the daughter of one of the finest harpsichord builders in France. It is fascinating to think about how the players and makers may have influenced each other. Many of his pieces are considerably virtuosic, harmonically adventurous and full of dramatic effects. There is also a clear emphasis, as heard in the Allemande, on pure beauty and sheer "prettiness".

Compared to his works for larger forces, Purcell's keyboard pieces are certainly of a simpler nature. Like the harpsichord music of his contemporaries in France, outright virtuosity is traded for an economy of expression that allows the performer's good taste—or lack there of—to

be clearly apparent. A further comparison with the French performance traditions can also suggest solutions for the unusual notation found in English keyboard music of this time. In the Allemande, for example, the right hand is consistently notated on off beats, unsynchronized with the left hand. This should not result in a mechanical rhythm, but rather suggests a hold-over from lute playing in which arpeggiation or "staggering" help to sustain the sonority and to clarify the linear aspect of the music.

The music of Jean-Henri d'Anglebert stands at the summit of the French *clavicin* tradition. It has a richness of texture and an expressive power which can astonish the modern listener, for whom French music is often considered merely charming and elegant, even frivolous. Less well-known than the works of his contemporary, Louis Couperin, d'Anglebert's music is characterized by opulent ornamentation (his table of ornaments is the most elaborate and precise of any French composer's, and includes a number of signs of his own invention), constant interplay between dissonance and consonance, complex and ambiguous rhythms, and subtle melodic movement. The unmeasured preludes that begin each of the first three harpsichord suites are remarkable examples of their kind. Very fortunately for us, d'Anglebert provided two versions of these preludes—one notated entirely in whole notes, and another consisting mainly of whole notes for harmonic tones, and eighth and sixteenth notes for passing notes and motives. The latter provides many revealing clues to unraveling the mysteries of these pieces, and allows us to grasp his preludes more easily at first sight than those of Louis Couperin.

Les Sauvage brings forth images of a wild child cavorting around an untamed forest, and is typical of the inspiration that Rameau and his contemporaries took from fantastic mythological characters and far-off lands and people. Rameau's harpsichord music was written comparatively early in his career and reflects the spirit of the classical baroque as well as his theories of harmony. While it had considerable influence on the French piano music of the late 19th and early 20th centuries, it also represented a link with the new bourgeois spirit of the Enlightenment and the rococo *style galant* of the second half of the 18th century.

The two-fold nature of Royer's career, which was divided between the keyboard and the stage, is reflected in the fact that many of the fourteen pieces in his harpsichord book are transcriptions of excerpts of his operas. The theatrical Allemande is very orchestral in nature. It is grand, loud, proud, and marvelously harsh.

Although the piano was not initially popular in France, a more dynamic style of writing music was becoming so, and harpsichord makers responded to this. The desire to explore this new voice and all the colors and effects available on the late 18th-century harpsichord certainly permeates Balbastre's music. In this time of contrasts, the exuberant and boisterous *La Lugeac* bursts with "rock and roll" spirit.

Lorna Peters, pianist and harpsichordist, leads a multifaceted career as a performer, teacher and recording artist. She has performed countless recitals ranging from French Baroque to 20th-Century American music. She has given solo and chamber music concerts in California, New York, Washington, DC, Austria, Germany, Holland and Switzerland, and her performances are frequently heard on National Public Radio and Austrian radio. An adventurous performer, she recently filled in on three days' notice as soloist in a critically acclaimed concert series of Handel Concertos with Monica Huggett and the Portland Baroque Orchestra. Notable concerts have included an all Brahms recital on her 1880 Viennese piano in honor of the centenary of the composer's death, and a series of concerts on the sesquicentennial of Chopin's death at the Salzburg Music Festival, where she is a regularly featured artist.

Ms Peters' recording of C P E Bach's *Chamber Sonatas* with Music's Re-creation was recently hailed by Gramophone magazine as "highly polished and enjoyable performances…warmly recommended." Other recordings include Telemann *Concertos*, Lawes *Fantasies*, the *Fantasies* of Locke and Jenkins (Centaur), and Alec Wilder's *Suite for Harpsichord and Flute* (Cantilena). Her ensemble credits include Music's Re-creation, Camerata Academica, the New World Trio, Les Nations Salzburg, Monadnok Music and Duo Continuum.

Her early career was marked by numerous awards including the Contemporary Music Prize at the 1989 Paris International Harpsichord Competition, and two Fullbright Scholarships to Austria where she studied with Kenneth Gilbert and Nicholas Harnoncourt at the Mozarteum in Salzburg and with Gordon Murray in Vienna. Ms Peters earned a Bachelor of Music in piano performance from Lawrence University, where she studied with Theodore Rehl. She completed a Master of Music in piano performance with Gilbert Kalish and her Masters and Doctoral degrees in harpsichord performance with Arthur Haas at SUNY-Stony Brook, New York.

Dr Peters will be playing solo concerts throughout Austria and Germany and working at the University of Vienna during the first half of her up-coming sabbatical from July 2006 to early 2007. Upon her return, she will be playing solo harpsichord recitals and giving many master classes throughout the spring of 2007 in numerous venues across the United States.

From 1993 to 1995 Ms Peters was visiting assistant professor of music at Lawrence University. She is currently associate professor of piano, harpsichord, chamber music, and music theory at California State University, Sacramento, and maintains a private studio of aspiring pianists and harpsichordists.

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Visiting Artist Lorna Peters
Free admission

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Wendy Grasdahl, Director
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Allerseelen, Op.10, No.8:
Richard Strauss
Overture to "Candide": Leonard
Bernstein, arr. W. Beeler
From Chaos to the Birth of a Dancing
Star: Allan Bell
A Tribute to Stephen Foster:
arr. Sammy Nestico
Africa: Ceremony, Song and Ritual:
Robert W. Smith
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Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber
Orchestra with special guests,
the All City Children's Choir
featuring J S Bach's *Easter Oratorio*,
and works by Rheinberger, MacMillan,
Enns, and Finzi
All Saints Anglican Cathedral
(10035-103 Street)
Free admission

17 Tuesday, 5:00 pm
Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium,
Walter Mackenzie Health Sciences
Centre, University Hospital

department of Music

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University of Alberta
Department of Music

Concert Band

Wendy J Grasdahl, Conductor

Sunday, April 1, 2007 at 3:00 pm



Convocation Hall
Arts Building
University of Alberta

Program

English Folk Song Suite (1924) — Ralph Vaughan Williams (1872-1958)

1. March "Seventeen come Sunday"
2. Intermezzo "My Bonny Boy"
3. March "Folk Songs from Somerset"

Allerseelen (All Soul's Day), Op. 10, No. 8 — Richard Strauss (1864-1949)
arr. A. O. Davis, ed. F. Fennell

Overture to "Candide" (1956) — Leonard Bernstein (1918-1990)
arr. W. Beeler

From Chaos to the Birth of a Dancing Star (1983) — Allan Bell (b. 1953)

Intermission

Sea Songs (1923) — Ralph Vaughan Williams (1872-1958)

A Tribute to Stephen Foster (1968) — arr. S. Nestico (b. 1924)

Africa: Ceremony, Song and Ritual (1994) — Robert W. Smith (b.1958)

Program Notes

Ralph Vaughan Williams (1872-1958) was born in Down, Ampney, England and died in London. He was acknowledged as Britain's leading composer after the death of Sir Edward Elgar in 1934, and he was the leader of the 20th century English national school. From 1938 until his death, his time was devoted to composition, folk song research and publication, church music, and music for amateur use. His main contributions include nine symphonies and other orchestral works, including *Variations on a Theme by Thomas Tallis*, solo works such as the *Tuba Concerto*, choral works and several works for band, including *Sea Songs, Toccata Marziale, Flourish for Wind Band,* and *Rhosymedre* (arr. Beeler). His *Symphony No.8* contains *Scherzo alla Marcia,* a movement composed entirely for wind section and often performed as an individual work by wind ensembles.

English Folk Song Suite was composed for British military band in 1924. It is in three movements (March – Seventeen Come Sunday; Intermezzo – My Bonny Boy; March – Folk Songs from Somerset). Based entirely on folk music sources, English Folk Song Suite, along with the two Suites by Gustav Holst, was one of the first works in the 20th century's repertoire of compositions specifically composed for wind band. Vaughan Williams' use of folk music materials can be attributed to his nearly life-long interest and research in English folk songs. Folk sources can be found in many of his other works from this period, as Nationalism in music flourished during the years between the two world wars.

Richard Strauss (1864-1949) had a life-long love affair with the human voice. Instrumentalists of the orchestra in the opera pit or on stage know him as the composer of those epic essays in sound and its pyrotechnical manipulations which raised their sometime functionary lot to the realms of high virtuosity, singly and in section. Fifteen operas were to fill and dominate his life but he is best known by his masterworks for large orchestra.

Early art songs written in 1882, such as the opus 10 group of 8 including *Zueignung, Die Nacht* and ***Allerseelen*** are classics examples in that form; Strauss composed no less than 138 such songs with piano accompaniement. They beg a second hearing; this one of *All Souls' Day* which Albert Oliver Davis has fashioned with stylistic fidelity in his dramatic setting for symphonic band is very worthy of this option. Davis' inner developments are carefully framed within the Strauss original. Unfortunately for those who toil in the band profession, Strauss wrote no such music for the medium, but wide acceptance of the Davis setting of *Allerseelen* helps to fill the void.

Leonard Bernstein (1918-1990) was born in Lawrence, Massachusetts and died in New York City. He is considered to be the first internationally-known musician to be entirely the product of American schooling and was one of the few composers equally at home in the popular theatre and concert hall. He studied at Harvard University and the Curtis Institute of Music in Philadelphia. His teachers included Walter Piston for composition and Serge Koussevitsky and Fritz Reiner for conducting. In 1959 he became music director for the New

York Philharmonic Orchestra. Bernstein wrote music for orchestra, chorus, music theatre, movies, and television. Some of his works that have been transcribed for band include *Slava!, Symphony No.1: Jeremiah (1942), Symphonic Dance Music from "West Side Story", Divertimento, A Musical Toast, Selections from "West Side Story"*, and *Three Dance Episodes from "On the Town".*

Candide was Bernstein's third Broadway musical. Critics failed to acclaim the 1956 debut in Boston, and the ensuing short run on Broadway was a commercial failure. After many changes, a version produced in Glasgow, Scotland, in 1988, reportedly best represented Bernstein's intentions.
Adapted by Lillian Hellman from Voltaire's satire on blind optimism, the story concerns Candide, a young man whose tutor, Dr. Pangloss, has convinced him that everything is for the best "in the best of all possible worlds." During journeys to Lisbon, Paris, Buenos Aires, and Venice, Candide learns that real life holds more crime and suffering than he had been led to believe.

Allan Gordon Bell (b.1953) was born in Calgary. He received a Master of Music degree from the University of Alberta. He has been a professor of theory and composition at the University of Calgary since 1983. He has written chamber music, and for voice, choir, orchestra, band, and electroacoustic media.

From Chaos to the Birth of a Dancing Star (1983) In February of 1983 the Alberta Chapter of the Canadian Band Association designated that a portion of funds received through Western Canada Lottery would be used for the commissioning of a new work for band. Working in conjunction with the Canadian Music Centre and with the funding received from the Composer in the Classroom Project through Alberta Culture, plans were made to select an ensemble and a composer.

The Wind Ensemble from Salisbury Composite High School in Sherwood Park, under the direction of Rick Benson and Professor Allan Bell from the University of Calgary were chosen to bring the project to life. Allan Bell visited the band in May of 1983 and for several days discussed with the students the craft of composition. He gave them exercises that allowed them the opportunity to compose.

During the summer Allan then composed "Chaos" for the band based upon some of the students' ideas and his knowledge of the ensemble. In the fall Allan returned to their classroom and worked with them and discussed the final composition with them.

The piece was premiered by the Salisbury Composite High School Wind Ensemble at the Canadian Band Association Convention in October of 1983. When the great philosopher Frederick Nietzche was asked to describe the creative process he said that it is only out of chaos there can be the birth of a dancing star.

Sea Songs was composed by Ralph Vaughan Williams. This work was written in 1923 for the Wembley Exhibition of 1924 and was published simultaneously for brass band and wind band. Written in a typical ABCA march form, the composer's own ideas are blended with three well-known folk songs: "Princess Royal", "Admiral Benbow" and "Portsmouth". This work is constructed with a folk-tune-like melody and eighth-note accompaniment. The composer transcribed this work for orchestra in 1942.

A Tribute to Stephen Foster is arranged by Sammy Nestico.
Stephen Collins Foster (1826-1864), known as the "father of American music," was the pre-eminent songwriter in the United States of the 19th century. His songs, such as "Oh! Susanna", "Camptown Races", "My Old Kentucky Home", "Old Black Joe", "Beautiful Dreamer", and "Old Folks at Home" ("Swanee River") remain popular over 150 years after their composition.

Stephen was greatly influenced by two men during his youth: Henry Kleber (1816-1897) and Dan Rice. The former was a classically trained musician who immigrated from the German city of Darmstadt and openned a music store in Pittsburgh, and who was among Stephen Foster's few formal music instructors. The latter was an entertainer – a clown and blackface singer, making his living in traveling circuses. These two very different musical worlds created a tension for the teenage Foster. Although respectful of the more civilized parlor songs of the day, he and his friends would often sit at a piano, writing and singing minstrel songs through the night. Eventually, Foster would learn to blend the two genres to write some of his best work.

Africa: Ceremony, Song, and Ritual is based on the primitive folk music of Western Africa. Inspired by the recording and research of Mr. Stephen Jay, the work features traditional ceremonial music for dance and entertainment as well as dynamic percussive invocations and historical songs.

African musicians feel that they bring life to their instruments just as God gives life to the musician. As a result, individual instruments are believed to possess consciousness and are treated with the same repect and reverence given to an honoured living person. The drum, the featured section in this work, is considered a sacred object as well as a musical instrument. It is believe to be endowed with mysterious power which has been incomprehensible to the many missionaries and early travelers on the African continent. As one listens, the mind experiences a wide range of emotions including joy, fear, hope, and grief.

OYA "Primitive Fire" recreates man's conquest of fire. In the beginning of time, man discovered that he could create the illusive power by striking two flints together. He gathered his sticks and dry leaves and kindled them. The flames begin to rise very slowly, yet steadily building higher and higher into a large writhing body of energy spreading across the horizon. Suddenly, it begins to fade……slowly…losing life……then the last spark ascends to the heavens and leaves the earth in darkness.

The "Ancient Folk Song" originates from Ghana, sitiuated in the tropical belt of West Africa. It is a land of lush tropical beaches and rocky lagoons. The peaceful tranquility of this beautiful country was first disturbed by European settlers in the 1500's as Ghana became the centre for exporting slaves and gold. As a result, the area became known as the Gold Coast. A secondary melody based on the folk song "Marilli" weaves throughout the final statement of the original theme.

With thunder and lightning as his weapon, Shango, the God of Thunder revisits the earth. To herald his return, his devotees chant his invocationary praise. The big and small drums made of hollow trees and the skins of rams resound throughout the night as circles of worshipers dance to a frenzied state. The joyous opening statement returns amid the primal percussion drawing the work to an exhausting conclusion.

WENDY J. GRASDAHL, Conductor

Wendy Grasdahl is well known across Canada as a conductor, teacher, and trumpet performer. Her professional experience encompasses teaching at university and college levels, as well as provincial workshops, clinics, festival adjudication, private teaching and military band work. She is a Visiting Assistant Professor at the University of Alberta, teaching brass and conducting the Concert Band.

As an officer in the Canadian Naval Reserve, Wendy conducted military bands in Alberta, British Columbia and Ontario. She is in demand as a clinician and guest conductor for school programs, as well as summer music programs, including the International Music Camp at the Peace Garden on the Manitoba/US border. She received the prestigious Distingushed Service Award from the International Music Camp for ten years of conducting and promoting band in North America. Previous awards include the Faculty Association Excellence in Teaching Award from the University of Prince Edward Island.

Wendy has appeared as a trumpet soloist and in professional ensembles throughout Canada. She is a clinician for Yamaha Canada, is a founding member of the brass quintet "Five of a Kind", and performs with the Mill Creek Colliery Brass Band.

Wendy is the founder, Artistic Director and principal conductor of Festival City Winds Music Society, a comprehensive adult community band programme which is comprised of three Concert bands.

Ms. Grasdahl holds a Bachelor of Music degree in Music History from the University of Alberta, a Master of Music degree in Trumpet Performance and Pedagogy from the University of Calgary, and a graduate level Fine Arts Diploma in Symphonic Band and Wind Ensemble Conducting and Literature from the University of Calgary.

University of Alberta Concert Band, 2006-2007
Wendy Grasdahl, Conductor

Piccolo
*Jennifer Kirkaldy

Flute 1
*Stephanie Stormes
*Lisa Procyk
Caitlin Miller Fewer
Meagan Grabowski
Kelsey Hill
Rebecca Hamilton

Flute 2
Nikqueta Chojnacki
Steph Wong
Pamela Zilinski
Kayla Zaozirny
Melanie Armand
Monica Jeremy

Oboe
*Eric Wolfe-Gordon
Sarah Sims

E-flat Clarinet
Lyndsey Cohen

Clarinet 1
*Janna Trace
*Nita Sankar
Steph Isaac
Collin Rattray
Tony Buchanan
Marianne Roos

Clarinet 2
Lisa Fedan
Leah Halliday
Vivian Leung
Emilia Lim
Erin Moffatt

Clarinet 3
Kate Marlow
Rebecca Akierman
Johnathan Keith
Kathleen Reynolds
Erin Shypanski
Andrew Merrell

Bass Clarinet
Joanna Gottlob
Kirstyn Schmidt

Bassoon
Lyndsey Cohen

Alto Sax 1
*Jayson Erickson

Alto Sax 2
Danielle Smith
Christina Williamson

Tenor Sax
Mathew Harris

Baritone Sax
Michael Morimoto

Horn
*Michael Clark
Travis Flath
Kendra Jocksch
Kayleigh Cline
Jennifer Forbes
Stephanie Wichuk

Trumpet
*Allison Webb
Evan Meyer-Scott
Max Mazur
Justina Watt
Matthew Johnson
Chris McMurren
Lauren Webber
Patrick Corrigal

Trombone
*Craig Goueffic
Nelson Knutson
Brett Feland
Mike Preiksaitis
Nevin Stepan
Amanda Leaf
David Galloway

Euphonium
*Justin Kautz
Peter Marriott
Loreley Will

Tuba
*Stuart Geers
Sara Marsh

String Bass
Mackenzie Cooper

Percussion
*Shaun Hosegood
Trevor Brooke
Tina Chia
Francis Tenorio
Cody Schellenberger
Zach Smith
Jeana Ridley

Piano
Francis Tenorio

Harp
Megan Kan

*Denotes Section Leader

Upcoming Events

April

1 Sunday, 8:00 pm
University Symphony Orchestra
Tanya Prochazka, Conductor
Third Piano Concerto: Prokofiev
Soloist: Michelle Schamehorn
Winner, USO concerto competition
Fifth Symphony: Shostakovich
Admission: $10/stud/sen, $15/adult

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University of Alberta Department of Music
Free admission

2 Monday, 7:30 pm
Grant MacEwan College/University of Alberta Jazz Bands
Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
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Aaron Au, violin
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John McMillan, Director
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Free admission

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Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre, University Hospital

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Master of Music Recital
Irene Bosma, piano
Free admission

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Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw, Paul Steenhuisen and Andriy Talpash
Admission: $15/stud/sen, $20/adult

department of Music

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Tanya Prochazka,
Conductor

Sunday, April 1, 2007
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Program

Piano Concerto No. 3 in C Major, Op. 26 (1921) Sergei Prokofiev (1891-1953)

1. Andante, Allegro
2. Theme and Variations:
   Theme; Andantino
   I Listesso tempo
   II Allegro
   III Allegro moderato
   IV Andante meditativo
   V Allegro giusto
   Theme; Listesso tempo
3. Allegro ma non troppo

Soloist: **Michelle Schamehorn**
Winner of the University Symphony Orchestra Concerto Competition

Intermission

Symphony No. 5 in D Minor, Op. 47 (1937) Dmitri Shostakovich (1906-1975)

I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

Michelle Schamehorn

Michelle Schamehorn is a first year student at the University of Alberta, working towards her Bachelor of Music in Piano Performance. Beginning piano lessons at age 4, she studied in Grande Prairie with Carmen Bartel for nine years. In Edmonton, she currently studies with Janet Scott Hoyt and David Tutt. Michelle just recently completed her Performers LCCM (Licentiate) through Conservatory Canada in June of 2006, having already completed her Performers ARCT through the Royal Conservatory of Music in June of 2005. In May 2005 she was the winner of the Alberta Provincial Music Festival in the age category of 16 and under. Michelle also enjoys singing, as it is her second study at the University. She loves her hometown of Grande Prairie and misses her family and friends dearly. Michelle loves to perform and is absolutely thrilled to be working with Tanya Prochazka and the USO for her symphony debut concert.

Tanya Prochazka

Professor of cello, chamber music, conductor of the Academy Strings and University Symphony Orchestras and Head of the String Department at the University of Alberta, Canada, cellist Tanya Prochazka (nee Hunt) is a soloist, chamber musician, conductor, freelance player and teacher.

Born in Melbourne, Australia, Ms Prochazka began her cello studies with Marianne Maxwell and Henri Touzeau, both eminent Australian cello teachers. She pursued her studies at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker. Her early professional activities took her to Vienna, Austria. From Vienna, as cellist with Ensemble I, she performed throughout Europe, the Middle East, Southeast Asia, and Australia. Subsequently, as a resident of London, England, she performed throughout Britain as soloist and chamber musician and regularly for the BBC in recitals and chamber music concerts.

Ms Prochazka gathered a number of prizes at prestigious competitions: Australian Broadcasting Commission Concerto Competition, Cassado Competition in Florence, Italy, International Tribune in Czechoslovakia, semi-finalist at the Tchaikovsky Competition in Moscow, the Suggia Prize in London.

Since arriving in Edmonton, Canada in 1986, Ms Prochazka has become one of Canada's leading cellists. Her repertoire ranges from the Baroque period through to the present day. She broadcasts frequently on CBC radio and regularly collaborates nationally and internationally with such artists as Stéphane Lemelin, Jacques Israelievitch, Erika Raum, Janet Scott Hoyt, Jacques Despres, Milton Schlosser and Brachi Tilles. Ms Prochazka is a founding member of Ménage à Trio, with Stéphane Lemelin and Martin Riseley.

In March, 2004 Tanya performed the world premier of the Cello Concerto, "La Rosa Enflorece" especially composed for her by Alfred Fisher with the Kingston Symphony Orchestra, with conductor Glen Fast. In October 2004 she joined

violist Rivka Golani in another world premier performance of Malcolm's Foryth's new Double Concerto for viola, cello and orchestra, with the Edmonton Symphony Orchestra. She also performed the Brahms Double Concerto with Israeli violinist Daniel Kossov in Melbourne, Australia, September, 2004. Highlights of the last two seasons were her performances of all of Bach's Suites for solo cello, "Bach By Candlelight" in Edmonton and Cambridge, England, string quartets in the side canyons of the Colorado River in the Grand Canyon, Beethoven Triple Concerto in London, England and recitals in Paris and Prague.

Ms Prochazka is highly regarded as a devoted teacher. She taught at the Royal Academy of Music and at the Guildhall School of Music in London. In 1998, she was appointed Professor of Cello, Strings, and Chamber Music and Conductor of the University Symphony Orchestra and the Academy Strings Orchestra at the University of Alberta. In 2002 Prochazka led the Academy Strings Orchestra on a concert and educational tour of Cuba, which included performances in Cienfuegos, Santa Clara and Havana. She also directed a tour of Alberta with the Academy Strings in combination with the premier student string ensemble, Musica Eterna, from Havana, Cuba in 2005.

.In 2003, Tanya made her opera conducting debut with 4 performances of Mozart's Magic Flute with the USO and the Music Department's Opera Workshop program, and conducted Puccini's "Gianni Schicchi" and Menotti's "Old Maid and the Thief" in 2005, again with the USO and the Music Department's Opera Workshop program.

Ms Prochazka leads cello master classes, string and string orchestra workshops wherever her concerts take her. She is also in demand as a competition jury member and string festival adjudicator.

Her world premier recording of the "New Goldberg Variations", with pianist Jacques Després, of variations composed by leading American composers Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour on the Goldberg Aria theme by Bach has met with resounding critical success. This adds to her growing discography of CDs: "American Cello Masterpieces", "Poulenc, Fauré and Saint-Saëns", "Landsmal", Canadian Solo Cello works by Fisher and Ho, and "The Passionate Englishman". Also released last year was "Bohemian Woods", music by Dvorak, Janacek and Martinu, with pianist Milton Schlosser, Dvorak's Cello Concerto with the University Symphony Orchestra, and Twentieth Century Violin and Cello works with violinist Elizabeth McHan

The University Symphony Orchestra, 2006-2007
Tanya Prochazka, Conductor

Piccolo
Adam Ferland
Toby Zeng

Flute
Leigh-Anne Rattray
Lindsay Elford

Oboe
Alyssa Miller
Matt Jaffray
Eric Wolfe-Gordon

Clarinet
Michelle Davies*
Amber Alackson*
Sammy Toms

Bassoon
Lisa Hryciw*
Doug Montgomery

Contra Bassoon
Matthew Howatt

Horn
Olwyn Supeene*
Jenny Reimer
Rachel Erdman
Leif Anderson

Trumpet
Ian Burgess*
Chelsea Mandrusiak
Katie Jahnsen

Trombones
Audrey Ochoa*
Erika Hagen
Grant Kemp

Tuba
Samantha Sabota

Timpani
Court Laslop
Tina Chia

Percussion
Tina Chia
Roy Couthard
Shaun Hosegood
Stephen Stone

Harp
Megan Kan

Violin
Alexandra Campbell
Jee-Won (Deborah) Chang
Alissa Cheung*
Misun Choi
Janet Chung*
Martine denBok**
Leigh Dyrda
Daniel Gervais
Natalia Gomez-Perez
Quinn Grundy
Ken Heise
Miriam Herbold
Carolina Herrera Sanchez
Aaron Hryciw
Yoko Ito
Cynthia Johnson
Amy Kao
Corrine Ludwig
Courtney Parker
Grant Sigurdson
Darrell Soetaert
Monika Wensel
Jennifer West
Charles Wong

Viola
Jeanette Comeau*
Leanne Dammann*
Daniel Eggert
Leslie Mahr
Michelle Moroz
Avena Ross
Charlene VandenBorn

Cello
Anthony Bacon*
Owen Barnes
James Baumgartner
Julia Dolman
John Fedor
Martin Kloppers
Kathleen Ludwig
Karyn Robertson
Caitlin Smith*

Double Bass
Roxanne Nesbitt
Mark Radosh*
Ted Tessier

**denotes Concertmaster
*denotes rotating section leader (principal)

Thanks to Russell Baker and Pat Strain for their technical and recording skills in making this concert possible.

Upcoming Events

April

2 Monday, 12:00 pm
Music at Noon, Convocation Hall
Student Recital Series
Featuring students from the University of Alberta Department of Music
Free admission

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Raymond Baril, Tom Dust and Craig Brenan, Directors
John L Haar Theatre, Centre for the Arts, Grant MacEwan College
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John McMillan, Director
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Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium,
Walter Mackenzie Health Sciences Centre, University Hospital
Free admission

17 Tuesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
Free admission

18 Wednesday, 8:00 pm
Master of Music Recital
Ryan Kolodziej, piano
Free admission

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Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
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Yoon Kwak, piano
Free admission

25 Wednesday, 8:00 pm
Doctor of Music Recital
Eileen Kim, piano
Free admission

26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
Free admission

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In Recital

Aaron Au, viola and violin

Candidate for the Doctor of Music degree

Monday, April 2, 2007 at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Sonata in G Minor, BWV 1029 — Johann Sebastian Bach (1685-1750)

I. Vivace
II. Adagio
III. Allegro

Sarah Ho, keyboard
Julie Amundsen, cello

Sonata for Solo Viola, Op. 25, No. 1 — Paul Hindemith (1895-1963)

I. Breit Viertel (Broad Quarters)
II. Sehr frisch und straff (Very fresh and taut)
III. Sehr langsam (Very slowly)
IV. Rasendes Zeitmass. Wild. Tonschoenheit ist Nebensache.
(Frantic Tempo. Wild. Beauty of Tone is Secondary.)
V. Langsam, mit viel Ausdruck
(Slowly, with much expression)

Intermission

Trio for Horn, Violin and Piano in E-Flat, Op. 40 — Johannes Brahms (1833-1897)

I. Andante
II. Scherzo
III. Adagio mesto
IV. Finale

Sarah Ho, piano
Allene Hackleman, horn

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Mr Au.

Upcoming Events

April

7 Saturday, 3:00 pm
Happnin', The U of A Jazz Choir
John McMillan, Director
Program will include works by Henry Mancini, Louis Primo, Sting, Peter Gabriel, John McMillan, Ian Trace, and Billy Wunarto
Admission: $10/stud/sen, $15/adult

11 Wednesday, 7:30 pm
Doctor of Music Rectial
Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber Orchestra with special guests, the All City Children's Choir
featuring J S Bach's *Easter Oratorio*, and works by Rheinberger, MacMillan, Enns, and Finzi
All Saints Anglican Cathedral (10035-103 Street)
Free admission

17 Tuesday, 5:00 pm
Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium, Walter Mackenzie Health Sciences Centre, University Hospital

17 Tuesday, 8:00 pm
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Irene Bosma, piano
Free admission

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Master of Music Recital
Ryan Kolodziej, piano
Free admission

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Doctor of Music Recital
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Doctor of Music Recital
Siu Ling Chiu, organ
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In Recital

Laura Buckwold, soprano

Assisted by
Akiko Tani, piano

Saturday, April 7, 2007 at 3:00 pm

Studio 27
Fine Arts Building



DEPARTMENT OF
MUSIC

Program

From *Tartuffe* (1980) — Kirke Mechem (b. 1925)
Fair Robin I love

O del mio dolce ardor (O thou my own true love) (1770) — Christoph Willibald von Gluck (1714-1787)

Lascia ch'io pianga (Let me weep) (1710) — George Frideric Handel (1685-1759)

Nel cor piú non mi sento (My heart me'er leaps with gladness) (1789) — Giovanni Paisiello (1740-1816)

Jeremy Block, tenor

Marienwürmchen (Lady bird), Op. 79, No. 14 (1849) — Robert Schumann (1810-1856)
Jasminenstrauch (Jasmine bush), Op. 27, No. 4 (1840)
Der Nussbaum (The Nut Tree) (1840)
Ständchen (Serenade) (1828) — Franz Peter Schubert (1797-1828)

Intermission

From *The Medium* (1946) — Gian Carlo Menotti (1911-2007)
The Black Swan

Last Rose of Summer (1960) (Folk Song Arrangement) — arr Benjamin Britten (1913-1976)

She's Like The Swallow (1976) (Folk Song Arrangement) — arr Godfrey Ridout (1918-1984)
I'll Give My Love An Apple (1961) (Folk Song Arrangement)

From *Don Giovanni* (1787) — Wolfgang Amadeus Mozart (1756-1791)
Batti Batti, o bel Masetto (Beat me, Beat me o handsome Masetto)

From *Cosí Fan Tutte* (1790) — Wolfgang Amadeus Mozart (1756-1791)
In Uomini (In men)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Buckwold.

Reception to follow.

Upcoming Events

April

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Doctor of Music Rectial
Brendan Lord, Choral Conducting
Eastertide
Ensemble X47 and the X47 Chamber Orchestra
with special guests,
the All City Children's Choir
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Janet Scott-Hoyt, piano
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Walter Mackenzie Health Sciences Centre,
University Hospital

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Irene Bosma, piano
Free admission

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Master of Music Recital
Ryan Kolodziej, piano
Free admission

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Happnin' The U of A Jazz Choir
John McMillan, Director

Saturday, April 7, 2007
at 3:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Happnin' The University of Alberta Jazz Choir

Green Dolphin Street	Kaper/Washington
In Your Eyes	Peter Gabriel Arr. John McMillan
All the Things You Are	Kern
Gimme One Reason	Tracy Chapman
Autumn Leaves	Kosma/Mercer Arr. Deke Sharon
Trashin the Camp	Phil Collins
I Can See Clearly	Nash Arr. John McMillan

Intermission

Red Clay	Freddie Hubbard
Minuano	Metheny/Elling Arr. John McMillan
A Dream is a Wish Your Heart Makes	David/Hoffman/Livingston Arr. Billy Wunarto
Every Breath You Take	Sting Arr. Ian Trace
Two for the Road	Mancini Arr. John McMillan
Another Day	B Marsalis Arr. John McMillan
Sing Sing Sing	Primo Arr. Darmon Meader

Happnin'
The UofA Jazz Choir, 2006-2007
John McMillan, Director

Choir Members
Julia Lisztwan
Kyla Fisher
Keesa Licksen
Courtney Cregan
Stephanie Chai
Celeste Quan
Rebeka Tekle
Michele Vachon
Ian Trace
Billy Wunarto
Ellison Richmond
Kyle Maskewica

Rhythm Section
Nicholas Tam, piano
Rob Joseph, bass
Jared Farney, drums

We would like to invite everybody to join us for a reception in the Arts Lounge following the concert.

Acknowledgments: Happnin' would like to thank Dr Leonard Ratzlaff and the Department of Music for their support of our group, and Russ Baker, our Sound Engineer.

For more information on the choir and our upcoming events, please visit our website at www.ualberta.ca/~happnin

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April

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Free admission

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Doctor of Music Recital
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Free admission

26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
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department of Music

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Department of Music
University of Alberta

Studio 27

New Works
by U of A Student Composers

Sunday, April 15, 2007
at 8:00 pm
Fine Arts Building 2-7

Program



DEPARTMENT OF
MUSIC

Program

The Malaise of Modernity — Matthieu Damer
For two instruments and electronics

Adamantia — David Archer
I
II

Piece for Solo Viola (Title: TBA) — Jesse Fegelman

Waves Through a Line
For solo trumpet

Variations on an Every Day Theme — Luke Ertman

Charles Pilon, viola
Russell Whitehead, trumpet

Upcoming Events

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Hear's To Your Health
Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott-Hoyt, piano
Works by Poulenc and Reinecke
Foyer, Snell Auditorium,
Walter Mackenzie Health Sciences Centre, University Hospital

17 Tuesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
Johann Sebastian Bach
English Suite II in A Minor, BWV 807
Wolfgang Amadeus Mozart
Sonata K576 in D Major
Frederic Rzewski
Down by the Riverside
(from North American Ballads)
Johannes Brahms
Klavierstücke, Op. 119
Frédéric Chopin
Ballade NO. 3, Op. 47
Free admission

18 Wednesday, 8:00 pm
Master of Music Recital
Ryan Kolodziej, piano
Mozart *Sonata in C Minor, K. 457*,
Beethoven *Sonata in A-Flat Major, Op. 110* and
Schumann *Kreisleriana, Op. 16*
Free admission

20 Friday , 8:00 pm
Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw, Mark Hannesson, Paul Steenhuisen and Andriy Talpash
Admission: $15/stud/sen, $20/adult

26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus*
Reger *Fantasie er den Choral alleluja! Gott zu loben bleibe meine Seelenfreud*
Free admission

department of Music

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Hear's to your Health

Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott Hoyt, piano

Tuesday, April 17, 2007
at 5:00 pm

Foyer, Bernard Snell Auditorium
Walter Mackenzie Health Sciences Centre
University Hospital

Program



DEPARTMENT OF
MUSIC

Program

Concerto in C, "La Choisy" (1733) — Michel Corrette (1707-1795)
- Allegro
- Lento
- Allegro

Romance (1871) — Camille Saint-Saëns (1835-1921)

David Hoyt, French horn
Janet Scott Hoyt, piano

Sonata Opus 166 for Oboe and Piano (1921) — Camille Saint-Saëns
- Andantino
- Allegretto
- Molto Allegro

Lidia Khaner, oboe
Janet Scott Hoyt, piano

Trio Opus 188 for Oboe, French horn and Piano (1871) — Carl Reinecke (1824-1910)
- Allegro moderato
- Scherzo: Molto Vivace
- Adagio
- Finale: Allegro ma non troppo

Lidia Khaner, oboe
David Hoyt, French horn
Janet Scott Hoyt, piano

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule fur Musik with Ingo Goritzki and played with the Deutsche Kammerakademie. Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. She has recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai.

David Hoyt studied piano with Boris Roubakin, Karl Engel, and Alexandra Munn; conducting with Kurt Sanderling, Franco Manino, and Pierre Boulez; and horn with Philip Farkas, Eugene Rittich and Pierre del Vescovo. While still a student at the University of Alberta he joined the Edmonton Symphony horn section becoming Principal Horn in 1975. He also played horn with the Canadian Opera Company, Royal Winnipeg Ballet, Hamilton Philharmonic and the Chuck Mangione Band. He played Principal Horn for the Toronto Symphony and performed in Carnegie Hall with l'Orchestre Symphonique de Montreal.

David Hoyt began conducting professionally in 1982, becoming assistant conductor of the Edmonton Symphony in 1985 and of the Canadian Opera Company in 1991. He has been guest conductor for the Atlantic Symphony, Orchestra London, the Winnipeg Symphony, the Saskatoon Orchestra, the Regina Symphony, the Calgary Philharmonic, the Edmonton Opera Company, the Alberta Baroque Ensemble, the Okanagan Symphony, the Vancouver Island Orchestra and the Vancouver Symphony.

As the head of Education and Outreach at the Edmonton Symphony, David Hoyt expanded the Symphony for Kids, Education Concerts, and Pops Series, and he founded the On the Edge Series and the very popular Symphony Under the Sky Festival. He resigned from the ESO in 2004 and presently divides his time between being a musician and volunteering as a builder for Habitat for Humanity. He is married to pianist Janet Scott-Hoyt and they have two daughters.

Professor **Janet Scott Hoyt** has been a longstanding member of Edmonton's professional music community, and a member of the Department of Music at University of Alberta since 1998, where she has developed a graduate program in piano pedagogy as well as teaching studio piano and chamber music. Completing her studies at U of A with Robert Stangeland, she furthered her studies with Gyorgy Sebok and Menahem Pressler at the Banff Centre and with Cecile Genhart in Europe. A highly sought after collaborative pianist, Scott Hoyt has long been associated with the Banff Centre as coordinator of the collaborative pianist faculty there. Her own performances have included collaborations with numerous international artists, including violinists Sidney Harth and Guillaume Tardif, hornists David Hoyt and Barry Tuckwell, and cellists Tanya Prochazka and Shauna Rolston. She has premiered many works by Canadian composers Violet Archer, Malcolm Forsyth, Srul Irving Glick and Oskar Morawetz, and has several recordings to her credit.

This concert was kindly sponsored by the Faculty of Medicine and Dentistry and the Department of Music.

Reception to follow.

Upcoming Events

April

17 Tuesday, 8:00 pm
Master of Music Recital
Irene Bosma, piano
JS Bach *English Suite II in A Minor, BWV 807*
Mozart *Sonata K576 in D Major*
Rzewsk *Down by the Riverside*
(from North American Ballads)
Brahms *Klavierstücke, Op. 119*
Chopin *Ballade NO. 3, Op. 47*
Free admission

18 Wednesday, 8:00 pm
Master of Music Recital
Ryan Kolodziej, piano
Mozart *Sonata in C Minor, K. 457*,
Beethoven *Sonata in A-Flat Major, Op. 110* and
Schumann *Kreisleriana, Op. 16*
Free admission

20 Friday , 8:00 pm
Music at Convocation Hall I
7:15 pm Pre-Concert Introduction by Howard Bashaw and Andriy Talpash
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw, Mark Hannesson, Paul Steenhuisen and Andriy Talpash
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26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus*
Reger *Fantasie er den Choral alleluja! Gott zu loben bleibe meine Seelenfreud*
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In Recital

Irene Bosma, piano

Candidate for the Master of Music degree
in Performance

Tuesday, April 17, 2007 at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

English Suite II in A Minor
BWV 807 (1720) — Johann Sebastian Bach (1685-1750)
- Prélude
- Allemande
- Courante
- Sarabande
- Bourrée I
- Bourrée II
- Gigue

Sonata K 576 in D Major (1789) — Wolfgang Amadeus Mozart (1756-1791)
- Allegro
- Adagio
- Allegretto

Down by the Riverside (1979) — Frederic Rzewski (b. 1938)
(from North American Ballads)

Intermission

Klavierstücke, Op. 119 (1893) — Johannes Brahms (1833-1897)
- Intermezzo in B Minor, Adagio
- Intermezzo in E Minor, Andantino un poco agitato
- Intermezzo in C Major, Grazioso e giocoso
- Rhapsodie in E-Flat Major, Allegro risoluto

Ballade No. 3, Op 47 (1841) — Frédéric Chopin (1810-1849)

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Ms Bosma.

Ms Bosma is a recipient of a Beryl Barns Memorial Award (Graduate), Arts Graduate Scholarship, Walter H Johns Fellowship, and a Social Sciences and Humanities Research Council of Canada (SSHRC) Graduate Scholarship.

Reception to follow.

Upcoming Events

April

18 Wednesday, 8:00 pm
Master of Music Recital
Ryan Kolodziej, piano
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Beethoven *Sonata in A-Flat Major, Op. 110* and
Schumann *Kreisleriana, Op. 16*
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In Recital

Ryan Kolodziej, piano

Candidate for the Master of Music degree

Wednesday, April 18, 2007
at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Sonata in C Minor, K. 457 (1784) — Wolfgang Amadeus Mozart (1756-1791)

I Molto Allegro
II Adagio
III Allegro assai

Sonata in A-Flat Major, Op. 110 (1821) — Ludwig van Beethoven (1770-1827)

I Moderato cantabile molto espressivo
II Allegro molto
III Adagio ma non troppo; Arioso dolente;
Fuga: Allegro ma non troppo;
L'istesso tempo di Arioso;
L'istesso tempo della Fuga

Intermission

Kreisleriana, Op. 16 (1838) — Robert Schumann (1810-1856)

I Äußerst bewegt
II Sehr innig und nicht zu rasch
Sehr lebhaft;
Intermezzo I: Sehr lebhaft;
Erstes Tempo;
Intermezzo II: Etwas bewegter;
Langsamer;
Erstes Tempo
III Sehr aufgeregt
IV Sehr langsam
V Sehr lebhaft
VI Sehr langsam
VII Sehr rasch
VIII Schnell und spielend

This recital is presented in partial fulfilment of the requirements for the Master of Music degree for Mr Kolodziej.

Mr Kolodziej is a recipient of a Beryl Barns Memorial Award (Graduate) and a Social Sciences and Humanities Research Council of Canada (SSHRC) Graduate Scholarship.

Upcoming Events

April
20 Friday , 8:00 pm
Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
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Department of Music
University of Alberta

Studio 27

Works for Saxophone and Piano
by students in Music 260

Thursday, April 19, 2007
at 12:00 pm
Fine Arts Building 2-7

Program

DEPARTMENT OF
MUSIC

Program

Caffeine: L.D. 50 (2007)
for baritone saxophone and piano — Ian Bonyun

Contradistinction (2007)
for alto saxophone and piano — Christina Thirnbeck
I. Musical Heretic
II. A Short Intermission
III. Starbursts

In Pursuit of Past (2007)
for alto saxophone and piano — Wayne Zuo

Mist (2007) for alto saxophone
and piano — Susan Chen
I.
II.
III.

Family (2007) for alto saxophone
and piano — Edward Cho

Tanguera (2007) for alto saxophone
and piano — Danielle Germain

*All works are premieres

Upcoming Events

April
20 Friday , 8:00 pm
Music at Convocation Hall I
7:15 Pre-Concert Introduction
Tanya Prochazka, cello
Guillaume Tardif, violin
Russell Whitehead, trumpet
Roger Admiral, piano
Works by Howard Bashaw,
Mark Hannesson, Paul Steenhuisen
and Andriy Talpash
Admission: $15/stud/sen, $20/adult

26 Thursday, 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus!*
Reger *Fantasie and Fugue uber den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3*
Free admission

department of Music

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In Recital

Amy Gartner, Mezzo-Soprano

Accompanied by

Shannon Heibert

Friday, April 20, 2007 at 7:00 p.m.

Studio 27

Fine Arts Building

In Loving Memory of

Harold Joseph Michael Gartner

(August 13, 1943 – September 27, 2005)

PROGRAM

Nuit D'etoile (Starry Night) (1882) — Claude Debussy (1862-1918)
Mandoline (Mandolin) (1890)
Beau Soir (Beautiful evening) (1878)
Les Roses D'Ispahan (The Rose of Ispahan), Op. 39 no.4 (1884) — Gabriel Fauré (1845-1924)

From *Lakmé* (1883) — Léo Delibas (1836-1891)
Dôme épais

Tracy Cantin, Soprano

Zigeunerlieder, Op. 103 (1887-1888) — Johannes Brahms (1833-1897)

I. He Zigeuner greife in die Saiten ein
II. Horchgetürmte Rimaflut
III. Wißt ihr, wenn mein Kindchen am allerschösten ist
IV. Leiber Gott, du weißt, wie oft bereut ich hab
V. Brauner Bursche führt zum Tanze
VI. Röslein dreie in der Reihe blühn so rot
VII. Kommt dir manchmal in den Sinn, mein süßes Lieb
VIII. Rote Abendwolken zieh'n am Firmament

Sure on this shining night, Op.13, no.3 (1938) — Samuel Barber (1910-1981)

From *The Medium* (1946) — Gian Carlo Menotti (1911-2007)
The Black Swan

Fernando (1976) — ABBA (1969-1982)

Kristel Harder, Mezzo-Soprano

Nuit D'étoiles

Nuit d'étoiles, sous tes voiles,
Sous ta brise et tes parfums
Triste lyre qui soupire,
Je rêve aux amours défunts,
Je rêve aux amours défunts.

La sereine méloncolie
Vient éclore au fond de mon coeur,
Et j'èntends l'âme de ma mie
Tressaillir dans le bois rêveur.

Nuit d'étoiles …

Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Mandoline

Les donneurs de sérénades et les belles écouteuses
Echangent des propos fades sous les ramures chanteuses.

C'est Tircis et c'est Aminte, et c'est l'éternal Clitandre,
Et c'est Damis qui pour mainte cruelle fait maint vers tendre.

Leurs courtes vestes de soie, leur longues robes à queues,
Leur élégance, leur joie et leurs molles ombres bleues

Tourbillonnent dans l'extase d'une lune rose et grise,
Et la mandoline jase parmi les frissons de brise.

Starry Night

Starry night, beneath your veils
Beneath your breeze and perfumes,
I am like a sad lyre that is sighing,
I dream of past loves,
I dream of past loves.

Quiet melancholy
Comes and breaks forth in the depths of my heart,
And I hear the soul of my love
Tremble in the dreaming woods.

Starry night…

I again see in our fountain
Your glances as blue as the sky;
This rose, it is your breath
And these starts are your eyes.

Mandolin

The serenaders and the beautiful listeners
Exchange hollow gossip beneath the singing branches.

Here's Tircis and here Aminte, and here is the eternal Clitandre,
And here is Damis who for many a cruel lady made many tender verse.

Their short silk jackets, their long gowns with trains,
Their elegance, their joy and their soft blue shadows

Swirl in the ecstasy of a gray and pink moon,
And the mandoline chatters amidst the trembling of the breeze.

Beau Soir

Lorsque au soleil couchant les rivères sont roses,
Et qu'un tiède frisson court sur les champs de blé,
Un conseil d'être heureux semble sortir des choses
Et monter vers le coeur troublé;

Un conseil de goûter le charme d'être au monde
Cependant qu'on est jeune et que le soir est beau,
Car nous nous en allons, comme s'en ca cette onde:
Elle à la mer, nous au tombeau!

Les Roses d'Ispahan

Les roses d'Ispahan dans leur gaine de mousse,
Les jasmins de Mossoul, les fleurs de l'oranger
Ont un parfum moins frais, ont une odeur moins douce
Ô blanche Leïlah! Que ton souffle léger.

Ta lèvre est de corail, et ton rire léger
Sonne mieux que l'eau vive et d'une voix plus douce,
Mieux que le vent joyeux qui berce l'oranger,
Mieux que l'oiseau qui chante au bord d'un nid de mousse.

O Leïlah! Depuis que de leur vol léger,
Tous les baisers on fui de ta lèvre si douce,
Il n'est plue de parfum dans le pâle oranger,
Ni de céleste arôme aux roses dans leur mousse.

Oh! Que ton jeune amour, ce papillion léger,
Revienne vers mon coeur d'une aile prompte et douce,
Et qu'il parfume encor la fleur de l'oranger,
Les roses d'Ispahan dans leur gaine de mousse.

Beautiful Evening

When in the setting sun the rivers are rose,
And when a warm rustle of breeze crosses the wheat fields,
A counsel to be happy seems to come forth from all things
And ascend to the fearful heart;

A counsel to relish the charm of being in this world
While one is young and while the evening is beautiful,
For we are going away as this wave goes away:
It to the sea, we to the grave!

The Roses of Ispahan

The roses of Ispahan in their sheaths of moss,
The jasmins of Mosul, the flowers of the orange tree,
Have a scent less fresh, have an aroma less sweet
O fair Leilah, then your soft breath!

Your lips are of coral, and your soft laughter
Sounds better than flowing water and with sweeter voice,
Better than the joyful wind that rocks the orange tree,
Better than the bird singing on the edge of a mossy nest.

O Leilah! Ever since with your light soaring,
All the kisses have fled from your lips so sweet,
There is no more scent in the pale orange tree,
Nor celestial aroma from the roses in their moss.

Oh! May your young love, that light butterfly,
Come back toward my heart on a speedy and gentle wing
And may in again scent the flower of the orange tree,
The roses of Ispahan in their sheath of moss.

Dôme épais

Lakmé:
Viens, Mallika, les lianes en fleur jettent déjà leur ombre
sur le ruisseau sacré qui coule, calme et sombre,
éveillé par le chant des oiseaux tapageurs!

Mallika:
Oh! Maîtresse, c'est l'heure où je te vois sourire,
L'heure bénie où je puis lire
Dans le coeur toujours fermé de Lakmé!

Les Deux:
Sous le dôme épais où le blanc jasmin à la rose s'assemble,
Sur la rive en fleurs, riant au frais matin
Nous appellent ensemble.
Viens, descendons ensemble.

Doucement glissons,
En suivant le courant fuyant.

Mallika:
De son flot charmant suivons le courant fuyont

Les Deux:
Dans l'onde frémissant, d'ue main nonchalante,
Viens gagnons le bord où la source dort l'oiseau chante;

Lakmé:
Mais, je ne sais quelle crainte subite s'empare de moi,
Quand mon père va seul à leur ville maudite;
Je tremble d'effroi!

Mallika:
Pour que le Dieu Ganeça le protège,
Jusqu'à l'étang où s'ébattent joyeux les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

The Flower Duet

Lakmé:
Come Mallika, the blooming vines already cast their shade
Over the sacred stream which runs, calm and gloomy
Wakened by the song of the noisy birds!

Mallika:
Oh, mistress, it is the hour when I see you smiling
The hour blessed when I can read
Into the heart always closed of Lakme

Both:
Under the thick dome where the white jasmin with the rose blends,
Over the banks in bloom, Laughing in the cool morning
Summon us together
Come, let us go down together

Gently, let us slip in, following the current
While following the fleeting current.

Mallika:
Let us follow the charming waves of the fleeting current.

Both:
In the quivering waves with a hand unhurried,
Come, let us reach the bank where the source sleeps, the bird sings;

Lakmé:
But, I do not know what sudden fear takes hold of me,
As my father goes alone to their accursed city;
I tremble with fear!

Mallika:
So that the god Ganeça may protect him,
Up to the pond where the swans with wings of snow frolic happily,
Let us go and gather the blue lotus.

ZigeunerLieder

I. He, Zigeuner greife in die Saiten ein

He, Zigeuner greife in die Saiten ein!
Spiel' das Lied vom ungetreuen Mägdelein!
Laß die Saiten weinen, klagen, traurig bange,
Bis die heiße Träne netzet diese Wange!

II. Horchgetürmte Rimaflut

Horchgetürmte Rimaflut,
Wie bist du so trüb,
An dem Ufer klag'ich laut
Nach dir, mein Lieb.
Wellen fliehen, Wellen strömen, rauschen
An den Strand heran zu mir;
An dem Rimaufer laß mich
Ewig weinen nach ihr!

III. Wißt ihr, wenn mein Kindchen am allerschösten ist

Wißt ihr, wenn mein Kindchen am allerschösten ist?
Wenn ihr süßes Mündchen scherzt und lacht unt küßt.
Mägdelein, du bist mein, inniglich küß ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Wißt ihr, wann mein Liebster am besten mir gefällt?
Wenn in seinen Armen er mich umschlungen hält.
Schätzelein, du bist mein, inniglich küß' ich dich,
Dich erschuf der liebe Himmel einzig nur für mich!

Gypsy Songs

I. Ho there, gypsy, strike the string

Ho there, gypsy, strike the string!
Play the song of the faithless maiden!
Let the strings weep, lament in sad anxiety,
Till the warm tears flow down these cheeks.

II. High towering Rima waves

High towering Rima waves,
How turbid you are!
By these banks I lament loudly
For you, my sweet!
Waves are fleeing, waves are streaming, rushing
To the shore, to me;
Let me by the Rima banks
Forever weep for her!

III. Do you know when my little one is her loveliest?

Do you know when my little one is her loveliest?
When her sweet mouth teases and laughs and kisses me.
Little Maiden, you are mine, fervently I kiss you,
The good Lord created you just for me!

Do you know when I like my lover best of all?
When he holds me closely enfolded in his arms.
Sweetheart, you are mine, fervently I kiss you,
The good Lord created you just for me alone!

IV. Lieber Gott, du weißt, wie oft bereut ich hab

Lieber Gott, du weißt, wie oft bereut ich hab,
Daß ich mienem Liebsten einst ein Küßchen gab.
Herz gebot, da ß ich ihn küssen muß
Denk' so lang' ich leb' an diesen ersten Kuß

Leiber Gott, du weißt, wie oft in stiller Nacht
Ich in Lust und Leidan meinen Schatz gedacht
Lieb' ist süß, wenn bitter auch die Reu'
armes Herze bleibt ihm ewig, ewig treu.

V. Brauner Bursche führt zum Tanze

Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Czardas Melodie beginnt,

Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Cimbal, daß es klingt.

VI. Röslein dreie in der Reihe blühn so rot

Röslein dreie in der Reihe blüh'n so rot,
Daß der Bursch zum Mädel geht, ist kein Verbot!
Lieber Gott, wenn das verboten wär',
Ständ' die schöne, weite Welt schon längst nicht mehr;
Ledig bleiben Sünde wär!

Schönstes Städtchen in Alföld ist Ketschkemet,
Dort gibt es gar viele Mädchen schmuck und nett!
Freunde, sucht euch dort ein Bräutchen aus,
Freit um ihre Hand und gründet euer Haus,
Freudenbecher leeret aus.

IV. Dear God, you know how often I regretted

Dear God, you know how often I regretted
The kiss I gave but once to my beloved.
My heart commanded me to kiss him,
I shall think forever of the first kiss.

Dear God, you know how often at dead of night
In joy and in sorrow, I thought of my dearest one.
Love is sweet, through bitter be remorse,
My poor heart will remain ever, ever true.

V. Bronzed the lad, blue-eyed the lassie

Bronzed the lad, blue-eyed the lassie -
Led by him to dance is she.
Clashing spurs he strikes together:
Start the Czardas melody,

Kisses fondly his sweet dove, and
Spins her, whirls her, shouts and springs;
Throws three shining silver gulden
On the cymbal so it rings.

VI. Roses three in a row bloom so red

Rosebuds three, all on one tree, ye bloom so red,
That a lad a lassie woo, is not forbade!
O dear God, if that had been denied,
Then the whole wide lovely world long since had died.
Single life's a sin, beside!

Fairest village in Alfeld is Ketschemete,
There live many pretty lasses trim and neat!
Friends, go find ye there a little bride,
Sue then for her hand and build your house with pride.
Drain the glass with friendship plied!

VII. Kommt dir manchmal in den Sinn, mein süßes Lieb

Kommt dir manchmal in den Sinn, mein süßes Lieb,
Was du einst mit heil'gem Eide mir gelobt?
Täusch mich nicht, verlaß mich nicht,
Du weißt nicht, wie lieb ich dich hab,
Lieb du mich, wie ich dich,
Dann strömt Gottes Huld auf dich herab!

VIII. Rote Abendwolken zieh'n am Firmament

Rote Abendwolken zieh'n am Firmament,
Sehnsuchtsvoll nach dir,
Mein Lieb, das Herze brennt,
Himmel strahlt in glüh'nder Pracht,
Und ich träum bei Tag und Nacht
Nur allein von dem süßen Liebchen mein.

VII. Art though thinking often now, my sweet love

Art though thinking often now, my sweet love,
What thou once with holy vow to me hast sworn?
Leave me not, deceive me not,
Thou know'st not how dear thou art to me;
Love'st thou me as I thee,
Then God's smile shall crown thee graciously.

VIII. Rosy evening clouds hang in the firmament

Rosy evening clouds hang in the firmament,
Longing-filled for thee,
My sweet, my heart is afire
Heaven glows with splendorous light
And I dream by day and night
Only of that sweet love of mine.

Music at Convocation Hall

Music at Convocation Hall I

Guillaume Tardif, violin
Tanya Prochazka, cello
Russell Whitehead, trumpet
Roger Admiral, piano

Friday, April 20, 2007 at 8:00 pm

7:15 pm *Pre-Concert Introduction*
by **Howard Bashaw**, **Mark Hannesson**
and **Andriy Talpash**
Main floor, Convocation Hall

8:00 pm *Concert*

Convocation Hall
Arts Building
University of Alberta

UNIVERSITY OF ALBERTA

Program

From *Preludes, Book I* (1997) — Howard Bashaw (b. 1957)
VIII. Notturnino: A-13

From *minimalisms II* (2005) — Howard Bashaw
proto 1

From *Douze Etudes* (1915) — Claude Debussy (1862-1918)
X. pour les Sonorités opposées

plea (1995) — Paul Steenhuisen (b. 1965)

Six Little Piano Pieces, Op. 19 (1913) — Arnold Schoenberg (1874-1951)
Leicht, zart
Langsam
Sehr langsame
Rasch, aber leicht
Etwas rasch
Sehr langsam

Roger Admiral, piano

Frank O. Lunaire # 10: Raub (2006) — Paul Steenhuisen
Electroacoustic

memento (2006) — Mark Hannesson
(First Performance)
Electroacoustic

Music for Trumpet and Piano (2007) — Howard Bashaw
(First Performance)
caricature sketch, marching
modular 1
modular 2
hardelastic

Russell Whitehead, trumpet
Roger Admiral, piano

Intermission

D21.5-brane (2007) — Andriy Talpash
(First Performance) — (b. 1974)

Timepieces (1993) — Howard Bashaw

Commissioned through the Canada Council for the Arts by the Banff Centre for the Arts

1. Introduction
2. Mild Admonition
3. Austere Reflection
4. Calculation: Acceleration and Convergence
5. Uncertain Gathering
6. Rant: Interrogation
7. Remembrance Day, Part 1
8. Remembrance Day, Part 2
9. Promenading with Others
10 Random Eclipsing
11. Calculation: Palindrome in Five Simultaneous Speeds
12. Distant Wisdom
13. Accelerating Ostinato
14. Calculation: Motive Phasing in Five Simultaneous Speeds
15. Rant: Irritating in Simple Form

~ Scordatura Interlude ~

16. " ? "
17. Eolian Texture: The Voice in the Chimes

Russell Whitehead, trumpet
Guillaume Tardif, violin
Tanya Prochazka, violoncello
Roger Admiral, piano

Program Notes
by Emily Grieve

Howard Bashaw
Originally from White Rock, British Columbia, Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). He is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Universite Canadienne en France.

Dr Bashaw's repertoire ranges from solo piano to full orchestra. He has received commissions through the Canada Council for the Arts, the Alberta Foundation for the Arts, and the CBC Radio Music Department. Recent works for ensemble include saxophone and piano (William Street and Roger Admiral), the Hard Rubber Orchestra, Standing Wave, New Music Concerts, Vancouver New Music, the Societe de musique contemporaine du Quebec, a concerto for the Hammerhead Consort and the Edmonton Symphony Orchestra, the Continuum Ensemble (London, UK), the EastWest Quartet, the Now Age Orchestra, Duo Majoya (organ and piano) and Duo Kovalis (percussion and piano). Works for solo piano were premiered by Roger Admiral (Minimalisms II), Marc Couroux (Form Archimage), Corey Hamm (Preludes Book 1), Haley Simons (Preludes, Book 2) and Barbara Pritchard (Hosu). Selected by the performers, his piano music has occurred in both national and international piano performance competitions.

Preludes
The term 'prelude' has been used flexibly. Even so, it might be stretching things a little to groups two small nocturnes ("Notturino I" and "Notturino II"), two small toccatas ("Toccatella I" and Toccatella II"), two character pieces ("At the Window" and "Boogie Demon—Let's Go"), and two small etudes ("Emergings: Kaleidoscope" and "Dita Correnti") into one set of works entitled Preludes. I suppose some might even think it an outright contradiction in terms (that is to say, classifying a work as a prelude and, at the same time, calling it a notturnino or a toccatella). I didn't—so I did. Semantics aside, all eight preludes comprising the collection were composed according to one set of objectives: clarity of idea; transparency in form; (relative) brevity in overall duration; distinctive use of the piano; and consistency in mood atmosphere or texture. Despite their variety of forms, styles, and titles, then, these preludes share characteristics that distinguish well-known works also called 'preludes'; take for example, those by Debussy, Chopin, or even J.S. Bach.

Preludes was commissioned through the CBC Radio Music Department.

Timepieces—17 Miniatures
Presenting different faces of time in music, the collection of brief movements that make up *Timepieces—17 Miniatures* can be grouped into four categories. Comprising one category, movements 4, 11, and 14 each express time in terms of a strategic organization—that is to say time itself as a distinctive structure, formation or process; a category of movements distinguished by simple motives or musical ideas that unfold relatively complex structures of time. Containing

eight movements (2, 3, 5, 7, 8, 12, 15, and 16), another category expresses "time" in the programmatic sense, with each movement an impression (either experienced or imagined) of one event, circumstance, activity, mood, or even gesture. Movements 6, 9, and 17 comprise another category, and are prehaps described best as combinations of the organizational and programmatic expressions of time (presenting time within time, as it were). Both movements in the remaining category express time through dichotomy: the fixed musical ideas in movement 10 are presented by way of random coordination; the two layers of accelerating activities in movement 13 are presented by way of one unchanging, underlying tempo. By contrast, the first movement is not about time at all and has the uncomplicated purpose of introducing the ensemble's four voices.

Timepieces—17 Miniatures was commissioned through the Canada Council for the Arts by the Banff Centre for the Arts.

-Howard Bashaw

Claude Debussy, From *Douze Etudes* (1915), X. *pour les Sonorites opposees*

Debussy's *Douze Etudes* were written in 1915 as he was recovering from a difficult year of depression and low creativity. During this time Debussy was editing the works of Chopin for the publisher Durand; Debussy dedicated his *Etudes* to Chopin's memory. Debussy's *Etudes* recall the *Etudes* of Chopin in their technical virtuosity and musicality. The *Etudes* reflect the shift in Debussy's late music towards a more autonomous aesthetic which does not depict specific extra-musical images or concepts. Each *Etude* centres on certain compositional techniques and/or musical structures, such as intervals.

The tenth *Etude, Pour les sonorités opposées* (For opposing sonorities), uses the piano's immense range in timbre and dynamics to create color and contrast. The piece opens with stark, open intervals in the low and middle registers of the piano accompanied by simple chromatic lines, which ascend into the higher register of the piano. A sweet melodic motive resembling a bird-call is introduced above the low intervals, which soon become fuller harmonically and grow in dynamic volume rising to a dramatic climax. Towards the end of the piece high, sparking apreggiations and figurations are contrasted against the deep ring of the bass notes, displaying the full sonic capabilities of the instrument.

Paul Steenhuisen

Paul Steenhuisen (born 1965) was raised in Vancouver by parents from The Netherlands and Curaçao. The confluence of his heritage and upbringing in North American culture has informed both his education and musical output. In addition to earning his doctoral degree from the University of British Columbia under the direction of Keith Hamel, Dr. Steenhuisen studied with Louis Andriessen at the Royal Conservatory of Music in the Hague, privately with Michael Finnissy in London, England, and with Tristan Murail at IRCAM (Centre Georges Pompidou, Paris).

He has received more than a dozen national and international awards for his work, and was laureate of the Governor General of Canada Gold Medal as the

outstanding student in all faculties at UBC (1990). Between 1998 and 2000, Paul Steenhuisen was composer-in-residence with the Toronto Symphony Orchestra, and began an active schedule of commissions and performances with Canada's most prominent orchestras, chamber ensembles and soloists, as well as leading musicians from around the world, including Klangforum Wien, the Austrian Radio Philharmonic, Benny Sluchin, Irvine Arditti, and the Hilliard Ensemble.

Equally proficient with computers and acoustic instruments, he also contributes to various magazines and journals, primarily in the form of interviews with other composers. in Toronto.

Plea

"Plea" was written in 1995 at the request of Barbara Pritchard, for the collection of piano miniatures based on a poem of her choice. It also marks my second piece using cryptography, the conversion of letters of the alphabet to pitches via several processes. The title is an acronym, and the work is not a plea.

Frank O. Lunaire* # 10: *Raub

While resident in Los Angeles, Austrian expat Arnold Schoenberg infamously never met Igor Stravinsky. Another person he never met was Canadian-born architect Frank O. Gehry, who moved to the city at the age of seventeen, four years before Schoenberg's death. One of the radical structures designed by Gehry and Associates is the Walt Disney Concert Hall - also in Los Angeles, and home of the L.A. Philharmonic. Since composers dating from Schoenberg's time onwards are seldom heard in such halls, I have chosen to force the music in - not through the front doors, but through the materials of the building itself. To get the music in, it meant penetrating the brilliant metal exterior that now monumentally dominates Grand Avenue, and pushing the sound into the wooden acoustic space. To achieve this, I employed physical modeling software and sent Schoenberg's Pierrot Lunaire #10: Raub (Theft) virtually into the materials, stimulating simulated tuned metal and wood. The resistance and resonance of the models to the soundfile that traverses the interior of its shapes and curves provided the essential collection of sonic materials for the work. Forcing the music through the materials and into the hall may be seen as an act of civil disobedience, partially reconciling the current discrepancy between the design of the space and the music played within it.

-Paul Steenhuisen

Arnold Schoenberg, *Six Little Piano Pieces*, Op. 19

The *Six Little Piano Pieces* are a set of miatures that prefigure some of Schoenberg's expressionist atonal (or "pantonal") works. They were completed in 1911, just as Schoenberg was breaking away from tonality. The first piece is an unusual interplay of motivic figurations and light textures. The next miniature contains a repeating accompaniment in stoccato thirds that acts like an ostinato. A change in sonority occurs in the third piece as heavy chords accompany an expressive, evocative melody. The fourth piece presents a quick, light and playful melody followed by a quasi-contrapuntal miniature with several layered voices. Schoenberg composed the final piece after attending the funeral of the composer Gustav Mahler, who was Schoenberg's friend and supporter; its sustained bell-like sonorities quietly seem to fade into the distance.

Mark Hannesson
Mark Hannesson began his musical life as a trumpet player in Winnipeg, Manitoba. Experiences range from jazz to rock and classical to hip hop. He completed a Bachelor degree in Music from Brandon University and a Masters degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw.

He is presently a doctoral candidate in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC Ñ Experimental Music Collective.

His musical output is divided evenly between works of electronic media and that for acoustic instruments with a focus on integrating the two. Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound as well as on the Sonus website.

memento
Memory defines us. Experiences shape our personality. They are the very building blocks of existence. Yet they are are fallible. And worse, they may abandon us entirely. memento explores loss in its most profound sense. Loss of memory. Loss of self.

-Mark Hannesson

Andriy Talpash
Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montreal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supove, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios.

He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Quebec, and the Canadian Broadcasting Corporation (CBC). Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition Queezinart--hocket in a blender; second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Andriy attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta

***D21.5-brane* (2007) for trumpet, violin, violoncello and piano**

D21.5-brane was inspired by a branch of theoretical physics called superstring theory. In very general terms, superstring theorists attempt to unify the fields of quantum mechanics and universal forces by maintaining that all forces and matter are composed of miniscule, vibrating, looped or open-ended strings. 'D-branes' are physical, multi-dimensional membranes to which ends of open-ended strings are attached. Energy can flow into these membranes once it leaves the open-ended strings.

Superstring theory has been largely dismissed by the scientific community, but the multi-dimensional property of these strings and membranes intrigued me, and provided an interesting metaphor for the construction of a musical form.

While composing this piece, I imagined an 'object' —for example, you, the listener—experiencing a linear performance of my piece. This object travels freely through and between several D-branes and dimensions. As the object enters or passes through different dimensions, the linear perception of the composition becomes transformed: different musical materials are experienced but in erratically and unpredictably distorted ways. Upon transformation, some of the musical materials may remain readily identifiable; others will retain only trace remnants of original materials—a situation one might very well expect while moving through multiple dimensions of space and time.

-Andriy Talpash

Tanya Prochazka
Originally from Australia, Tanya Prochazka pursued her cello studies at the Conservatoire in Paris with Andre Navarra and at Indiana University with Janos Starker. Her solo and chamber music careers have taken her to all the corners of the globe.

Tanya has recorded CDs with artists Stephane Lemelin (French Cello and Piano Music, American Cello Masterpieces), Janet Scott Hoyt (The Passionate Englishman), Milton Schlosser (Grieg Sonata, Bohemian Woods), the University of Alberta's Madrigal Singers (Tavener's Svyati) and Jacques Despres of The New Goldberg Variations. Most recently released is her performance of Dvorak's Cello Concerto with the University of Alberta Symphony Orchestra.

Guillaume Tardif
In addition to an extensive history of chamber music and recital performances that include CBC broadcasts and collaborations with leading artists such as Malcolm Bilson, George Crumb and Bobby McFerrin, Canadian violinist Guillaume Tardif has appeared as guest soloist with orchestras in Canada, United States, Hungary, Brazil and Peru. Among the youngest recipients of the Doctor of Musical Arts Degree from the Eastman School of Music where he studied violin with Oleh Krysa, Guillaume Tardif previously obtained a First Prize in Violin with Great Distinction from the Conservatoire de Musique du Quebec as a student of Jean Angers, and earned different awards at the Canadian Music Competition.
As soloist and concertmaster, Dr. Tardif has performed with many orchestras including the Lima Philharmonic, the Pairiba Symphony (Brazil), the Eastman Virtuosi, the Eastman String Ensemble (which he co-founded), the New Eastman Symphony, the Remenyi Chamber Orchestra (Hungary), the Amadeus Ensemble and the Brandon Chamber Players, in venues such as the Eastman Theatre, Alice Tully Hall, the Glenn Gould Studio, the Grand Theatre de Quebec, and the Hungarian National Academy of Sciences in Budapest.

Dr Tardif is author of many arrangements for solo violin, including Tartini's Il trillo del diavolo, a set of variations entitled La commedia dell'arte, and cadenzas for works by Mozart and Paganini. Recent recordings include Virturoso Encores with pianist Judy Kehler Siebert and From the Library of Joseph Szigeti.

Russell Whitehead
Russell Whitehead has distinguished himself in every aspect of the trumpet. He released his debut CD, Prairie Scenes on the Arktos label in June 2006. Russell was appointed Acting Principal Trumpet of the Edmonton Symphony Orchestra for the 2004-05 season. Currently he holds the position of Third Utility Trumpet with the Edmonton Symphony Orchestra, freelances with many of the ensembles in Edmonton, and teaches at the University of Alberta, King's University College and through his home.

He has been a featured soloist with the Edmonton, Saskatoon and Red Deer Symphonies, the Alberta Baroque Ensemble, the University of Alberta Music Department MACH series, the International Cantando Band Festival, the New Edmonton Wind Sinfonia, and has recorded solo and chamber concerts for CBC Radio. Over the past 20 years he has toured throughout Saskatchewan and Alberta performing solo concerts and teaching clinics at colleges, universities and high schools. Russell has also enjoyed adjudicating for festivals in both Saskatchewan and Alberta.

Russell has fueled his passion for new music as a founding member and past Artistic Director of the NOWAge Orchestra (1992-2000), an eclectic group dedicated to the 'theatre' of New Music. The NOWAge Orchestra received numerous grants from both Canada Council and the Alberta Foundation for the Arts in order to explore their interdisciplinary collaborations with dance and drama. He has also performed in numerous music and Music Theatre Contemporary Opera productions at The Banff Centre and in 1996 was a performer and assistant music director for a contemporary opera, The Nature of Water, written by Georges Aperghis.

He has a Master's degree in Performance from the University of Michigan, and a BachelorÊof Performance degree from the University of Saskatchewan. From 1986 to 1991 was Principal Trumpet with the Saskatoon Symphony. Russell can also be heard on the CDs Prairie Sounds and Bashaw, both on Arktos Recordings.

Roger Admiral
Roger Admiral studied at the University of Western Ontario (BMus, Honours) and the University of Alberta (MMus, DMus). His main teachers were Virginia Blaha, Peter Smith and Helmut Brauss. Roger also studied Lied-duo with Charles Spencer and Paul Schilawsky at the Mozarteum in salzburg. Roger coaches contemporary chamber music at the University of Alberta.

He recently toured with saxophonist William Street, playing in 12 cities in the USA. Roger is also a member of Duo Kovalis with Montreal percussionist Philip Hornsey. In recent years Roger has performed with baritone Nathan Berg at Lincoln Center (New York City) and as soloist with New Music Concerts (Toronto) conducted by Robert Aitken.

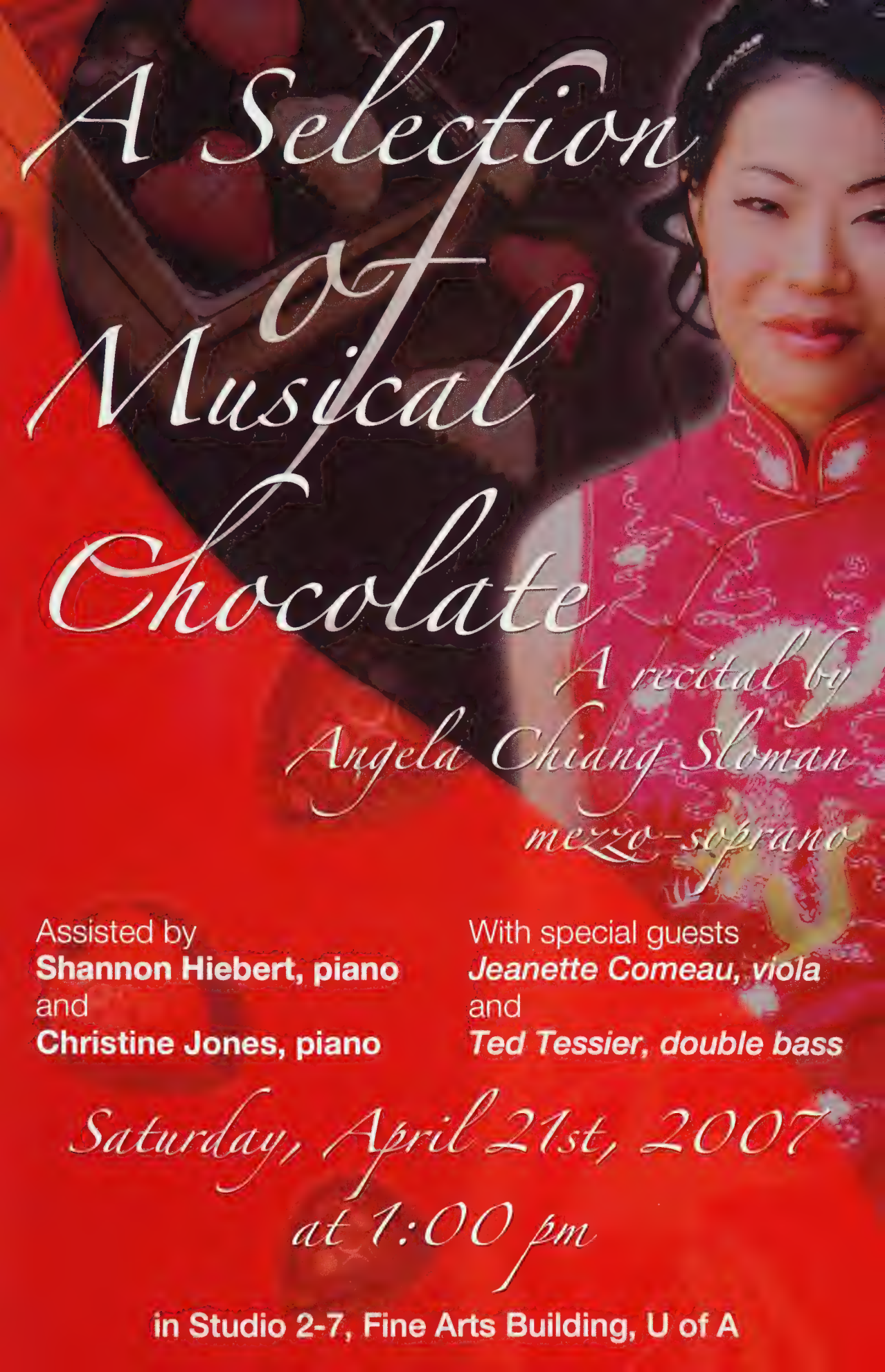
Upcoming Event

Thursday, April 26, 2007 at 8:00 pm
Doctor of Music Recital
Siu Ling Chiu, organ
JS Bach *Toccata and Fugue in D Minor (Dorian)*
Bolcom *What a Friend We Have in Jesus!*
Reger *Fantasie and Fugue uber den Choral "Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3*
Free admission

Please donate to Campus Food Bank

department of Music

Unless otherwise indicated - Convocation Hall, Arts Building
Please note: All concerts and events are subject to change without notice. Please visit our website: *www.ualberta.ca/music* or call 492-0601 to confirm concert information (after office hours a recorded message will inform you of any changes to our



A Selection of Musical Chocolate

A recital by

Angela Chiang Sloman

mezzo-soprano

Assisted by
Shannon Hiebert, piano
and
Christine Jones, piano

With special guests
Jeanette Comeau, viola
and
Ted Tessier, double bass

Saturday, April 21st, 2007

at 1:00 pm

in Studio 2-7, Fine Arts Building, U of A

In loving memory of

Stephanie Rae Mah Poy Butler

Chocolate is a gift...

An die Musik, Op. 88, No. 4, D.547 (1817) — Franz Schubert (1797-1828)

Shannon Hiebert, piano

Life is like a box of chocolates...

Frauenliebe und Leben, Op. 42 (1840) — Robert Schumann (1810-1856)

Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir ihr Schwestern
Süsser Freund, du blickest
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

Christine Jones, piano

Chocolate is divine...

from *Johannespassion*, BWV 245 (1724) — Johann Sebastian Bach (1685-1750)

Es ist vollbracht

Jeanette Comeau, viola
Ted Tessier, double bass
Shannon Hiebert, piano

His Eye is On the Sparrow (1905) — Charles H. Gabriel (1856-1932)

Shannon Hiebert, piano

Chocolate is seductive...

from *Carmen* (1875) — Georges Bizet (1838-1875)

L'amour est un oiseau rebelle (The Habañera)

Shannon Hiebert, piano

from Cabaret Songs, Vol.1 (1977-85) — William Bolcom (b. 1938)

Amor

Shannon Hiebert, piano

In Recital

Siu Ling Chiu, organ

Candidate for the Doctor of Music degree (Performance)

Thursday, April 26, 2007
at 8:00 pm



Arts Building
University of Alberta

Program



DEPARTMENT OF
MUSIC

Program

Toccata and Fugue
in D Minor (Dorian), BWV 538 — Johann Sebastian Bach (1685-1750)

What a Friend We Have in Jesus! (1979) — William Bolcom (b. 1938)

Fantasie über den Choral
"Halleluja! Gott zu loben bleibe meine Seelenfreud", Op. 52/3 — Max Reger (1873-1916)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Chiu.

Ms Chiu is a recipient of a Beryl Barns Memorial Graduate Award, a Povost Doctoral Entrance Award, Graduate Teaching Assistantship, a Harry Farmer Scholarship in Organ Performance, and a Margo Fraser Memorial Scholarship in Music.

Reception to follow.

Text and Translation

Fantasie

Verse I

Hallelujah! Gott zu loben, bleibe meine Seelenfreud!
Ewig sei mein Gott erhoben, meine Harfe ihm geweiht.
Ja, so lang ich leb' und bin, dank', anbet und preis' ich ihn.

Hallelujah! May praising God remain my soul joy!
Forever my Lord be exalted, and my harp be dedicated to him.
As long as I have my being, I will thank, adore and praise Him.

Verse 2

Setzt auf Fürsten kein Vertrauen!
Fürstenheil steht nimer fest;
wollt ihr auf den Menschen bauen,
dessen Geist ihn bald verlässt?
Seht, er fällt; des Todes Raub, und sein Anschlag in den Staub.

Do not put your faith in princes;
princes fortune will never be secure;
Do you want to trust in man whose spirit will soon leave him?
Look, he falls; the prey of death, and his devices turn to dust.

Verse 3

Heil dem, der rim Erdenleben
Jakob's Gott zur Hilfe hat,
der sich dem hat ganz ergeben,
dessen Nam' ist Rath und That!
Hofft er von dem Herrn sein Heil,
seht! Gott selber ist sein Theil.

Blessed is he who in his earthly life has Jacob Got to help him,
Who has given himself completely over to Him,
Whose name is his council and deed!
If he hopes for salvation from the Lord, behold!
God himself will be his portion.

Verse 4

Er, der Himmel, Meer und Erde mit all ihrer Füll' und Pracht
durch sein schaffendes: "Es werde!" hat aus Nichts hervorgebracht:
er, der Herrscher aller Welt, ist's, der Treu und Glauben hält.

He who out of nothing has fashioned the heavens, sea and earth with all their fullness and glory
Though His creative word et there be! He, the ruler of the world, is the one who keeps his faithfulness and word.

Verse 5

Er ist's , er den Fremdling schützet, der die Witwen hält im Stand, der die Waisen unterstützet, ja sie führt an seiner Hand.
Der Gottlosen Wege er kehret in des Todes Nacht.

It is He who protects the stranger and maintains the widow, supports the orphans and leads them by the hand.
The ways of the Godless He turns into the night of death.

Verse 6

Er, der Herr, ist's der den Blinden liebreich schenket das Gesicht; die Gebeugten, Kranken finden bei ihm Stärke, Trost und Licht.
Seht, wie Gott, der Alles gibt, immer treu die Seinen liebt.

He, the Lord, it is who lovingly gives sight to the blind;
The downtrodden and the sick, find with Him strength, consolation, light.
Behold! How God, who gives us everything, always faithfully loves His own.

Fugue

Verse 7

Er ist Gott und Herr und König, er regieret ewiglich.
Zion! Sei ihm unterthänig, freu' mit deinen Kindern dich!
Sieh! Dein Herr und Gott ist da; Halleluja! Er ist nah!

He is God and Lord and King, He reigns eternally.
Zion! Obey Him, Rejoice with your children!
Look! Your Lord and God is present; Hallelujah! He is near!

Department of Music
University of Alberta

Madrigal Singers

University of Alberta
Madrigal Singers
Leonard Ratzlaff, Director

Rooms Of Their Own Conference

Thursday, May 3, 2007 at 7:00 pm

Convocation Hall

Arts Building
University of Alberta

Design: Cindy Bouwers

Program

Rex gloriose Martyrum (O glorious King of martyr hosts)	Otto Olsson (1879-1964)
Which was the Son of…	Arvo Pärt (b. 1935)
Miriams Siegesgesang (Song of Miriam)	Franz Schubert (1797-1828)

Jolaine Kerley, soprano
Janet Scott Hoyt, piano

Three Canadian Settings:

To Rest in Thee	Violet Archer (1913-2000)
Threnody	Jean Coulthard (1908-2000)
In Remembrance	Eleanor Daley (b. 1955)

Three Madrigals:

Fire, fire! My Heart	Thomas Morley (1557-1604)
Zefiro torna	Claudio Monterverdi (1567-1643)
Lay a garland	Robert Pearsall
Rondo Lapponico	Gunnar Hahn (1908-2001)
My Soul's Been Anchored in the Lord	arr. Moses Hogan

University of Alberta Madrigal Singers
From their beginnings in 1978 as a twelve-voice early music ensemble, the University of Alberta Madrigal Singers has grown to a choir of between 40 singers which draws on music from all periods and styles for its repertoire. The choir's membership is comprised of mainly music students but is open to singers from across campus through auditions each September.

The Madrigal Singers perform in Convocation Hall on campus, and at other venues in Edmonton, including the Francis Winspear Centre for Music and various churches. They have sung frequently as guests of the Edmonton Symphony, including its *Messiah* performances in 2003 and Ravel's *Daphnis et Chloe* in 2001, and the Alberta Baroque Ensemble (Christmas concerts 2005 and 2006). The Canadian Broadcasting Corporation (CBC) frequently records their concerts for either regional or national broadcast. Beyond Edmonton, the choir frequently tours Alberta and British Columbia, and in recent years has participated in *University Voices,* a festival of Canadian university choirs held in Toronto. They have performed at the national conference of the Association of Canadian Choral Conductors twice, and in February 2005 performed at the National Convention of the American Choral Directors Association in Los Angeles. Tonight marks their third appearance as guests of the Cantando Festival.

The Madrigal Singers have been frequent finalists in the CBC Competition for Amateur Choirs, and won first prize in the Mixed Choir category of this competition on four occasions (1992, 1996, 1998, 2004). International competition successes have included first prizes at the Robert Schumann Competition in Germany in 1995, and the Cork International Competition in Ireland in 1999, and third prize at the Marktoberdorf International Chamber Choir Competition in 1997.

The Madrigal Singers have released four recordings, *Musicians Wrestle Everywhere (1997)*; *Balulalow: Anthems, Carols and Lullabies for Christmas (1999)*, which won the National Choral Award from the Association of Canadian Choral Conductors (ACCC) for best Canadian choral recording that year; *My soul, there is a Country ... (2001),* which features the first recording of British composer Gavin Bryar's *On Photography*, as well as other

British and Canadian music; and most recently, *The Passing of the Year* (2004), featuring the world premiere recording of British composer Jonathan Dove's song cycle by that name for double chorus and piano, as well as music for unaccompanied choir and for choir and organ, with the Winspear Centre's new Davis Memorial Concert Organ. *The Passing of the Year* received the ACCC's National Choral Award for CD recording this past May. Canadian composers featured on these four discs include Andrew Ager, Allan Bevan, Leonard Enns, James Rolfe and Ruth Watson Henderson.

Leonard Ratzlaff, conductor

A member of the University of Alberta Department of Music faculty since 1981, Leonard Ratzlaff obtained his graduate degrees in choral conducting from University of Iowa, working with Don Moses and Richard Bloesch. His dissertation on Bruckner's *Te Deum* earned him the American Choral Directors Association Julius Herford Dissertation Prize. His duties include teaching and co-supervising the U of A's graduate program in choral conducting, and he has recently been appointed Chair of the Department of Music. In addition to his work with the Madrigal Singers, he directs the Richard Eaton Singers, a symphonic chorus that frequently collaborates with the ESO and which has recently appeared at Festival 500 in St. John's NF. He conducted the National Youth Choir of Canada in 2000, and is a past president of the Association of Canadian Choral Conductors. Recent honours include his induction into the City of Edmonton Cultural Hall of Fame and receiving a University of Alberta Undergraduate Teaching Award (2001), the Richard Eaton Choral Award by the Alberta Choral Federation (2002), the Queen's Jubilee Medal for distinguished service to Canadian choral music (2002), the Alberta Order of Excellence (2003) and, most recently, Member of Order of Canada (2004). He is a frequent clinician and adjudicator across Canada.

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Women Writing and Reading: Past and Present, Local and Global

May 4–6 2007

University of Alberta Madrigal Singers

Soprano
Suzanne Abele
Irene Bosma
Kimberley Denis
Amy Gartner
Christine Jones
Alison Kilgannon
Brynn MacDonald
Constance McLaws
Erin Passmore
Shelley Roth
Stephanie Sartore
Gillian Scarlett

Alto
Taryn Boston
Lisa Bromley
Christine Browne-Munz
Jeanie Casault
Angela Chiang-Sloman
Bronwen Harvey
Erin K. Hooper
Kristel Harder-Nelson
Jessica Rider
Sima Shamsi
Abra Whitney

Tenor
David Archer
Anthony Bacon
Jeremy Block
Michael Buttrey
Iain Gillis
Jonathan Hamill
Ryan Herbold
Caleb Nelson

Bass
Kyle Carter
Marvin Dueck
Yu-Ting Lin
Jonathan Kilgannon
Brendan Lord
Damon MacLeod
Adam Robertson
John M. Scott
Jordan Van Biert
Anthony Wynne

DEPARTMENT OF MUSIC
FACULTY OF ARTS

Lecture Recital

The Songs of Nikolai Medtner:
An analysis of the Schubert
and Medtner settings of
Goethe's *Wanderers Nachtlied II*

Riana Vermaak, piano
Candidate for the Doctor of Music degree
(Performance)
with
Kimberley Denis, soprano

Saturday, May 5, 2007
at 4:00 pm

Studio 27
Fine Arts Building
University of Alberta

Program

DEPARTMENT OF
MUSIC

Program

Wandrers Nachtlied II (1823)	Franz Schubert (1797-1828)
Wandrers Nachtlied II, Opus 6, No. 1(1906)	Nikolai Medtner (1880-1951)
Erster Verlust (1815)	Franz Schubert
Erster Verlust, Opus 6, No. 8 (1906)	Nikolai Medtner
"An die Türen will ich schleichen" (1816)	Franz Schubert
"An die Türen will ich schleichen", Opus 15, No. 2 (1909)	Nikolai Medtner
Lied der Mignon (1826)	Franz Schubert
Mignon, Opus 18, No. 4 (1909)	Nikolai Medtner
Wandrers Nachtlied (1815)	Franz Schubert
Wandrers Nachtlied I, Opus 15, No. 1 (1909)	Nikolai Medtner
Nähe des Geliebten (1815)	Franz Schubert
Nähe des Geliebten, Opus 15, No. 9 (1909)	Nikolai Medtner
Meeres Stille (1815)	Franz Schubert
Meeresstille, Opus 15, No. 7 (1909)	Nikolai Medtner

This recital is presented in partial fulfillment of the requirements for the Doctor of Music degree for Ms Vermaak.

Ms Vermaak is a recipient of a Beryl Barns Memorial Award (Graduate) and a FS Chia PhD Scholarship



Department of Music
University of Alberta

Concert Choir



Debra Cairns, Conductor

Iceland Tour
May 8-17, 2007

Fimmtudaginn 10. Maí kl. 20:00
Stykkishólmskirkja - Stykkishólmi
Föstudaginn 11. Maí kl. 20:00
Reykholtskirkja - Borgarfirði
Sunnudaginn 13. Maí kl. 16:00
Skálholtskirkja - Skálholti
Miðvikudaginn 16. Maí kl. 20:00
Fríkirkjan í Reykjavík
Fríkirkjuvegi 7

The program will be selected from the following pieces.

Songs of the Spirit

Hospodi Pomilui — Grigory Fyodorovich Lvovsky (1830–1894)

Tantum ergo — Joseph-Marie Déodat de Sévérac (1872–1921)

Songs of Trial and Hope

From *Sacred Songs* — August Söderman (1832–1876)
Kyrie
Agnus Dei
Megan Chartrand, soprano

Ave Maris Stella — Johan-Magnus Sjöberg (b. 1953)

From *Six Latin Hymns, op 40* — Otto Olsson (1879–1964)
Psalmus CXX

Songs of Night

Abendlied — Josef Gabriel Rheinberger (1839–1901)

Aftonen — Hugo Alfvén (1872–1960)

Songs of Iceland

Afmorsvísa — Snorri Sigfús Birgisson (b. 1954)

Vísur Vatnsenda-Rósu — arr. Jón Ásgeirsson (b. 1921)

Hættu að gráta hringaná — Hafliði Hallgrímsson (b. 1941)

Intermission

Songs of Scandinavia

Tre Körvisor — Wilhelm Stenhammar (1871–1927)
September
I Seraillets Have
Havde jeg, o havde je en Dattersøn, o ja!

Jag Blåste I Min Pipa — arr. Anders Nyberg (b.1955)

Sarah Toane, soprano

Och jungfrun hon går i ringen — Hugo Alfvén

Songs of England and the United States

Three Elizabethan Part Songs — Ralph Vaughan Williams (1872-1958)
Sweet Day
The Willow Song
O Mistress Mine

i will wade out — Eric Whitacre (b. 1970)

Songs of Canada

She's Like the Swallow — Stephen Chatman (b. 1950)

Alouette — arr. Robert Sund (b.1942)

From *Five Ontario Folk Songs* — Ruth Watson Henderson (b. 1932)
The Maggie Hunter
Jonathan Hamill, piano

Soon ah will be done wi' de troubles of dis worl' — arr. Diane Loomer (b. 1940)
Rover Lai, tenor

Gate Gate — Brian Tate (b. 1954)
Jonathan Hamill, piano

Here's to Song — Allister MacGillivray (b. 1948), arr. Lydia Adams (b. 1953)
Eve Richardson and Sarah Toane, sopranos
Jonathan Hamill, piano

Texts and Translations

Hospodi Pomilui

Hospodi Pomilui	Lord, have mercy

Tantum ergo

Tantum ergo sacramentum	So great a sacrament
Veneremur cernui:	let us therefore revere;
Et antiquum documentum	And let the old covenant
Novo cedat ritui:	give way to the new rite.
Praestet fides supplementum	May faith grant assistance
Sensuum defectui.	to the deficiency of our senses.
Genitori, genitoque	To the Begetter and the Begotten
Laus et iubilatio,	let there be jubilant praise,
Salus, honor virtus quoque	salvation, honor, power
Sit et benedictio:	and also blessing.
Procedenti ab utroque	To Him that proceeds from either
Compar sit laudatio.	let there be equal praise.

Sacred Songs

Kyrie

Kyrie eleison;	Lord have mercy;
Christe eleison;	Christ have mercy;
Kyrie eleison.	Lord have mercy.

Agnus Dei

Agnus Dei miserere nobis.	Lamb of God, have mercy on us.

Six Latin Hymns

Psalmus CXX

Ad Dominum cum tribularer clamavi	When I was troubled I called out to the
et exaudivit me.	Lord and He heard me.
Domine libera animam meam	O Lord, deliver my soul from deceitful
a labiis iniquis et a lingua dolosa.	lips and from tongues that lie.
Quid detur tibi,	What shall he give you,
aut quid apponatur tibi	or what shall he mete out to you,
ad linguam dolosam?	with your lying tongue?
Sagittæ potentis acutæ	The sharp arrows of a warrior,
cum carbonibus de solatoriis.	with red-hot coals that will consume
Heu mihi, quia incolatus meus	you.
prolongatus est:	Woe to me because my lonely sojourn
habitavi cum habitantibus Cedar;	has been lengthened:
multum incola fuit anima mea.	for I dwelt with the people of Cedar;
Cum his, qui oderunt pacem,	and my soul was as a lonely pilgrim.
eram pacificus:	With those who hated peace,
cum loquebar illis impugnabant	I was a peacemaker:
me gratis.	when I spoke to them they attacked
	me without reason.

Abendlied

Bleib bei uns,
denn es will Abend werden,
und der Tag hat sich geneiget.

Bide with us,
for evening shadows darken,
and the day will soon be over.

Aftonen

Skogen står tyst, himlen är klar.
Hör, huru tjusande vallhornet lullar.
Kvällsolens bloss sänker sig ner,
ner uti den lugna, klara våg.
Ibland dälder, gröna kullar
eko kring nejden far.

The trees are still, the sky clear,
Listen to the Waldhorn's song.
The evening sun slowly sinks
Into the calm, clear waters.
In the valley, amongst the hills,
Rings the echo.

Afmorsvísa

Enn nærist elskan sanna,
enn kærleiks funinn brennur,
enn blossar ástar tinna,
enn kviknar glóð of henni,

enn giftist ungur svanni,
enn saman hugir renna,
enn gefast meyjar mönnum,
menn hallast enn til kvenna.

Enn nærist elskan sanna,
enn kærleiks funinn brennur,
enn blossar ástar tinna,
enn kviknar glóð af henni.

Still true love is nourished,
Still burns the passion's fire,
Still sparks the flint of desire,
Igniting the flame of love.

Still young lads get married,
Still two spirits join
Still maidens marry men,
Men still lean to women,

Still true love is nourished,
Still burns the passion's fire,
Still sparks the flint of desire,
Igniting the flame of love.

Vísur Vatnsenda-Rósu

Augun mín og augun þin,
ó, þá fögru steina,
Mitt er þitt og þitt er mitt,
Þú veizt hvað ég meina.

Langt er síðan sá ég hann
Sannlega friður var hann.
Allt sem pryða má einn mann,
mest af lyðum bar hann.

Þig ér trega manna mest,
mædd af tára floði,
Ó, að við hefðum aldrei sést
elsku vinurinn góði.

My eyes and your eyes,
Oh, behold those jewels.
Mine is yours and yours is mine,
You know my heart's desire.

Long time has passed since
I last beheld him,
His striking beauty lingers.
Beholding every human virtue,
None has been as worthy.

You I grieve most deeply,
Fatigued from flow of tears.
Oh, if our paths had never crossed
My darling, loving friend.

Hættu að gráta hringaná

Hættu að gráta hringaná
Heyrðu ræðu mína
Ég skal gefa þér gull í tá
Þó Grimur taki þína.

Stop your crying hringana!
Hear my soothing words
I shall bestow some gold for each toe
Though Grimur deprives you one.

Hættu að gráta hringaná
Huggun er það meiri
Ég skal gefa þér gull í tá
Þó Grimur taki fleiri.

Stop your crying hringana!
Hear my soothing words
I shall bestow some gold for each toe
Though Grimur deprives you more.

Hættu að gráta hringaná
Huggun má það kalla
Ég skal gefa þér gull í tá
Þó Grimur taki þær allar.

Stop your crying hringana!
Hear my soothing words
I shall bestow some gold for each toe
Though Grimur deprives them all.

Tre Körvisor
September

Alle de voksende Skygger
har vævet sig sammen til en,
ensom paa Himmelen lyser
en Stjerne saa straalende ren,
Skyerne have saa tunge Drømme,
Blomsternes Øjne i Duggraad
svømme,
underligt Aftenvinden suser i Linden.

All the growing shadows
have been woven into one,
alone up in the skies a lonely star
is shining so brilliant and clean.
The clouds are dreaming heavily,
the flowers' eyes are swimming
in dew-tears,
and the evening wind rustles
mysteriously in the lime trees.

I Seraillets Have

Rosen sænker sit Hoved,
tungt af Dug og Duft,
og Pinjerne svaje saa tyst
og mat i lumre Luft.
Kilderne vælte det tunge
Sølv i døsig Ro,
Minareterne pege mod
Himlen op i Tyrketro,
og Halvmaanen driver
saa jævnt afsted
over det jævne Blaa
og den kysser Rosers
og Liljers Flok,
alle de Blomster smaa
i Seraillets Have.

The rose is sinking its head
heavy with dew and fragrance,
and the pines are waving so silent
and faint in the sultry air.
The brooks roll their heavy iron
in complete tranquility,
Minarets point at Heaven
in the Turkish faith,
and the half moon
slowly drifts away
over the evening-blue
and kisses the gardens of roses
and lilies,
all those little flowers
in Seraglio's Garden.

Havde jeg, o havde jeg

Havde jeg, o havde jeg
en Dattersøn, o ja!
og en Kiste med mange Penge,
saa havde jeg vel ogsaa
havt en Datter, o ja,
og Hus og Hjem og Marker og Enge.
Tra la la ...
Havde jeg, o havde jeg
en Datterlil, o ja!
og Hus og Hjem og Marker og Enge,
saa havde jeg vel ogsaa
havt en Kærest, o ja!
med Kister med mange Penge.
Tra la la ... o havde jeg en Dattersøn!

If I had, oh if I had
a little grandson! Yes!
And a box filled with money,
then I would have had
a daughter, oh yes,
and a home, and fields and meadows.
Tra la la ...
If I had, oh if I had
a little daughter, yes!
And a home, and fields and meadows,
then I would have also had
a fiancée, oh yes!
With boxes full of money.
Tra la la ... and I'd have a grandson.

Jag Blåste I Min Pipa

Jag blåste i min pipa
då kom en liten duva fram.
Hon hette Rännar Stina
jag tog na i min famn.
La da di da-di-da-di…

I was playing a flute
and a dove came out.
Her name was Rännar Stina
and I embraced her.

Sen gångar jag till skogen
med bössan och pistolen
att skjuta unga duvor
och sällan nyttja krut.
La-di damm…

Then I went to the forest
with my pistol
to hunt doves
without using any gun powder.

Och jungfrun hon går i ringen

Och jungfrun hon går i ringen
med rödan gullband.
Det binder hon om
sin kärastes arm.

A young girl goes dancing
with a red ribbon.
She ties it fast
around her sweetheart's arm.

Men kära min lilla jungfru
knyt inte så hårdt.
Jag ämnar ej
att rymma bort.

My dearest girl,
please don't tie it so hard.
I am certainly not going
to run away from you.

Och jungfrun hon går och lossar
på rödan gullband.
Så hastigt den skälmen
åt skogen då sprang.

The girl then frees him
from the red ribbon.
Quickly the rascal
flees to the forest.

Då sköto de efter honom
med femton gevär.
Och vill ni mig något,
så ha ni mig här.

They chase after him
with fifteen long muskets.
He laughingly mocks them and says,
"Here I am."

Sweet Day
Sweet day!
So cool, so calm, so bright,
The bridal of the earth and sky,
The dew shall weep thy fall tonight;
For thou must die.

Sweet spring!
Full of sweet days and roses,
A box where sweets compacted lie,
My music shows ye have your closes,
And all must die.

Only a sweet and virtuous soul,
Like seasoned timber, never gives;
But though the whole world turn to coal,
Then chiefly lives.

The Willow Song
The poor soul sat sighing
by a sycamore tree,
Sing all a green willow;
Her hand on her bosom,
her head on her knee,
Sing willow, willow, willow.

The fresh streams ran by her,
and murmur'd her moans;
Sing willow, willow, willow;
Her salt tears fell from her,
and soften'd the stones;
Sing willow, willow, willow;
Sing all a green willow
must be my garland.

O Mistress Mine
O mistress mine,
where are you roaming?
O, stay and hear;
Your true love's coming,
That can sing both high and low:
Trip no farther, pretty sweeting;
Journeys end in lovers meeting,
Every wise man's son doth know.

What is love?
'tis not hereafter;
Present mirth hath present laughter;
What's to come is still unsure:

O Mistress Mine (cont'd)
In delay there lies no plenty;
Then come kiss me, sweet and
twenty.
Youth's a stuff will not endure.

i will wade out
i will wade out
till my thighs are steeped
in burning flowers
i will take the sun in my mouth
and leap into the ripe air
alive with closed eyes
to dash against the darkness

in the sleeping curves of my body
shall enter fingers of smooth mastery
with chasteness of seagirls
will i complete the mystery of my flesh

i will rise after a thousand years
lipping flowers
and set my teeth
in the silver of the moon.

She's like the Swallow
She's like the swallow that flies so
high,
She's like the river that never runs dry,
She's like the sunshine on the lee
shore,
I love my love and love is no more.

'Twas out in the garden this fair maid
did go,
A picking the beautiful primrose;
The more she plucked the more she
pulled
Until she got her apron full.

It's out of those roses she made a
bed,
A stony pillow for her head.
She laid her down, no word she
spoke,
Until this fair maid's heart was broke.

Alouette

Alouette, gentille Alouette,
Alouette, je te plumerai.
Je te plumerai la tête…
Et la bouche….
Et le nez…
Et les yeux.
Alouette. Alouette.

Little lark, pretty lark,
Little lark, I will pluck you.
I will pluck your head….
And your mouth….
And your nose….
And your eyes.
Little lark. Little lark.

The Maggie Hunter

Oh, sad and dismal is the tale
to you I will relate,
'Tis of the Maggie Hunter,
her crew and their sad fate,
How they sank beneath the deep,
in life to rise no more,
In one of the fearful gales that sweep
Ontario's dreary shore.

They left Oswego on their lee,
the whitecaps high did roll.
Bound for the fair Queen City
with three hundred tons of coal.
There never was a jollier crew
sailed on the lakes or seas
As they their canvas all did make
and spread it to the breeze.

When they got well outside the piers
it blew a lively gale,
By orders of the captain
'tis supposed they shortened sail,
Of all the captains on the lake
Frank Nixon reigned as chief,
So they sailed on for Toronto
with their canvas closely reefed.

The whitecaps dashed before the
bow,
like thunder they did roar,
As if singing a sad requiem
she would plough the waves no more.

The Maggie Hunter (cont'd)
Two Newman brothers before the mast
their duty they did do,
Together with three other men
composed the Hunter's crew.

So dusk came down and darkness next,
it was a fearful night,
The ill-fated Maggie Hunter
she's now far out of sight.
She's now far out of sight, my boys,
now will be seen no more,
Down in the deep now all do sleep
far from their friends on shore.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Six months afterwards the cook was found
floating near the shore,
The many friends who loved her
will never greet her more.
A hatch, a boom, a broken spar,
The drowned woman's pale dead face,
Of that stout craft and gallant crew
remain the only trace.

So come all ye that follow the land
and a living there do make,
It's little do you make,
of the dangers of these lakes,
Whenever there a storm arise
think of the night it blew,
And the Maggie Hunter she went down
with all her gallant crew.

Soon ah will be done wi' de troubles of dis worl'
I want to see my Jesus,...
Goin' home to God.

Soon ah will be done
wi' de troubles of dis worl',...
Goin' home to God.

I want to meet my brother,
I want to meet my sister,
I want to meet my mother,
Goin' home to God.

Soon ah will be done
wi' de troubles of dis worl',...
Goin' home to God.

No mo' weepin' and wailin'!...
Goin' home to God.

Gate Gate

Gate gate
Paragate
Parasamgate
Bodhi svaha.

Gone, gone,
Gone all the way over,
Everyone gone to the other shore,
Enlightenment, Hallelujah!

Here's to Song

The candle flickers t'wards its last;
our time together's ended.
The evening sped so swiftly past;
no richer way to spend it.
Before we head our sep'rate ways,
I'd like in truthfulness to say:
you've made this day a special day
with songs and kindness splendid.

Here's to song, here's to time,
here's to both with friends of mine.
Here's to friends who raise their
voices high.
Kings have riches widely lain,
lords have land but then again,
we have friends and song no wealth
can buy.

We each a diff'rent road must go,
to mountain, sea or city.
The hour has come for sweet adieus,
and ah, the more's the pity.
But first unite in hand and heart
and sing a chorus 'ere we part,
for ev'ry end leads to a start,
we need not break so sadly.

Here's to song, here's to time,...

And 'till out paths in future cross,
may blessings kindly greet you.
Until that time I must, alas,
only in mem'ry meet you.
But often I will sit and stare,
and think upon this evening rare,
the company beyond compare;
for now, farewell and thank you.

Here's to song, here's to time,...

UNIVERSITY OF ALBERTA CONCERT CHOIR

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of 70 singers, most of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across the campus through auditions held at the beginning of each year. As a result, the singers come from such diverse disciplines as business, sciences, education and the arts, as well as music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, been heard on national broadcast of the CBC, and has been regular national semi finalists in the CBC Amateur Choir Competition.

Tours form an important part of the education and experience of these young singers. Over the 37-year history of the choir, travels have taken the ensemble to Europe, China and the United States. In recent years the choir has traveled to the east coast of Canada, southwestern Ontario, to various parts of Alberta, and to Vancouver Island. The members of this year's Concert Choir are delighted to be traveling to Iceland for the first time in the ensemble's history!

DEBRA CAIRNS, Director

Debra Cairns is a Professor in the Department of Music at the University of Alberta where she co-ordinates and co-supervises the graduate program in choral conducting, teaches undergraduate and graduate conducting, choral literature, diction for singers, and conducts the University of Alberta Concert Choir. She is also the director of the community chamber choir, *i coristi*, an award-winning ensemble that she formed in 1994 (www.icoristi.com). A recipient of the Sir Ernest MacMillan Memorial Prize in Conducting (awarded by the Canada Council), Dr Cairns is in demand both nationally and internationally as a guest conductor, clinician, adjudicator, and workshop and conference presentor. In April 2002 Debra Cairns was nominated for the Syncrude Canada Award for Innovative Artistic Direction in recognition of her work with *i coristi chamber choir.* She is currently the Vice President of the Association of Canadian Choral Conductors (ACCC).

UNIVERSITY OF ALBERTA

Founded in 1908, the University of Alberta is located in Edmonton, Alberta, Canada. Initially housed in a single small building, the university has grown to include a main campus that comprises 90 buildings and spreads over 50 city blocks; there are also 2 satellite campuses and several off-campus facilities, one of which is in Cortona, Italy. The university has vibrant undergraduate and programs in a broad variety of disciplines that range from mathematics, engineering, environmental studies, medicine, dentistry and law, to sociology, philosophy, psychology, history, art and design, drama, and music. Currently the student enrollment is about 36,000, and the faculty and support staff is about 9,000. The university's motto is "Quaecumque vera ("whatsoever things are true"). For further information, visit the University's website www.ualberta.ca.

DEPARTMENT OF MUSIC

The Department of Music is recognized as having one of the most outstanding mid-sized music programs in Canada. With a full-time faculty of 20, as well as 50 sessional faculty, the Department provides programs of study in all performing and academic (ethnomusicology, musicology and theory) areas of Music, as well as in composition, with approximately 130 undergraduate and 50 graduate students.

The Department supports 12 ensembles, including 5 in the choral/vocal area: the Concert Choir, Graduate Recital Choir, *Happnin'* Jazz Choir, Madrigal Singers and Opera Workshop. Graduates of the music programs can be found in orchestras, bands, choruses, opera companies, recording studios, music schools and universities around the world, as well as in education, arts administration, music retailing, community music making, music therapy, and the radio, television and recording industries.

For more information about the Department and its programs, please visit our website: www.ualberta.ca/music

University of Alberta Concert Choir
Iceland Tour Choir
Dr Debra Cairns, Director
Jonathan Hamill, Accompanist

Soprano
Megan Chartrand, Sherwood Park, Alberta
Danielle Germain, Edmonton, Alberta
Ashton Low, Coaldale, Alberta
Emilijana Plancak, Camrose, Alberta
Eve Richardson, Victoria, British Columbia
Sarah Toane, Fort Saskatchewan, Alberta
Rae Veillard, Rocky Mountain House, Alberta

Alto
Catherine Benavides, Dartmouth, Nova Scotia
Christine Browne-Munz, Vancouver, British Columbia
Lisa Brownie, Edmonton, Alberta
Angela Chiang-Sloman, Edmonton, Alberta
Lana Cuthbertson*, Edmonton, Alberta
Sima Shamsi*, Edmonton, Alberta
Shannon Sutherland, Edmonton, Alberta

Tenor
Ian Bonyun, Sherwood Park, Alberta
Jonathan Hamill*, Regina, Saskatchewan
Rover Lai, Hong Kong
Trent Worthington, St Albert, Alberta

Bass
Ross McDonald*, Brandon, Manitoba
Cameron Powell, Edmonton, Alberta
Carson Powell, Edmonton, Alberta
Eric Schubert, Calgary, Alberta
Brady Sherard, Beaverlodge, Alberta
Dadi Sverrisson, Reykjavik, Iceland

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DEPARTMENT OF MUSIC

Rosy Ge piano

In Performance



Saturday May 19, 2007 7:00pm
University of Alberta, Convocation Hall

Program

Ludwig van Beethoven (1770-1827)

Sonata No.7 in D major Op.10 No.3

I Presto

II Largo e mesto

III Menuetto: Allgero

IV Rondo: Allegro

Alberto Ginastera (1916-1983)

Sonata No.1 Op.22

I Allegro marcato

II Presto misterioso

III Adagio molto appassionato

IV Ruvido ed ostinato

********** INTERMISSION **********

Franz Liszt (1811-1886)

3 Concert Etude: II La Leggierezza

Wang Jianzhong (1933-)

Embroidering a Golden Banner (Shanxi Folk Song)

Frederic Chopin (1810-1849)

Sonata No.2 in b flat minor Op.35

I Grave- Doppio mivimento

II Scherzo

III Marche funèbre

IV Presto

********** RECEPTION TO FOLLOW **********

Beethoven Sonata in D major Op.10 No.3

This sonata is on a grander scale than the rest of the Opus 10 works. It makes the deepest impression because unlike the earlier sonatas, this one is more mature and more technically advanced; better suited for Beethoven's personality and effectively show the inner works of his thoughts. The first subject of the Presto is briefly developed, before a second thematic element appears, in B minor, leading to the second subject proper in A major. The development explores more remote keys and a wide range of the keyboard before the return of the principal theme in the recapitulation. There is a broadly constructed D minor slow movement, in music of remarkable expressive power, as it unfolds. Some critics think that it is Beethoven's impending deafness that made this Largo dark and depressing, while others think that it is the passing of Beethoven's mother that made this movement full of sadness and sorrow. The dramatic tension is delicately broken by the third movement, a Minuet, with the contrapuntal imitation of its middle section and answering G major Trio. The final Rondo opens with a hesitant interrogative figure before embarking on a stronger course. The movement ends with a figure that aptly answers the opening.

Ginastera Sonata No.1 Op.22

This work was commissioned by Carnegie Institute and Pennsylvania College for Women. It is the composer's only piano piece related to Subjective Nationalism. In a symbolic musical language, folk and regional traits are melted in a highly universal work. The Sonata is cast in four movements, the first one of which is written in the classical sonata form. The opening theme, very primitive, is followed by a second theme full of expressive Lyricism, flexible, pastoral-like. The typical features are steady polytonal elements and highly complex rhythms. The second movement, presto misterioso, is a fleeting, vaporous three-part scherzo. Ginastera uses a twelve-tone senes for the first part and the second one conveys the folk reminiscences of a malambo. The third movement, Adagio, is a three-part lied, while the fourth one, in rondo form with ostinato pattern, is reminiscent of the typical toccata writing.

Liszt Concert Etude: La Leggierezza

The title translates to "lightness", but it is anything but light. The work opens with an introduction marked a capriccio. It ends with a glistening cascade of chromatic semi-cadences and a lower voice in a series of half-step "sighs." This is a foreshadowing of the harmonic sensibility throughout this etude. The nostalgic, theme is marked dolce and pianissimo. The music resolves into a brighter melody of major sixths. The first few measures of the melody then becomes the material for a series of modulations and variations. The piece ends with a simple restating of the theme, going to a Picardy third concluding cadence.

Embroidering a Golden Banner: Shanxi Folk Song

This piece is a transcription from a traditional Northern Shanxi folk song. Embroidering a banner is a sign of deep respect and honour for someone. In Shanxi, words of praise are written down first, then women hand-embroider them onto a yard of silk. This is an important process, and the women are all very solemn and ceremonial as they work. The piece is in Ab Dorian mode. It begins with a simple theme, then goes on to a faster, livelier variation of the melody. It ends with the opening melody, reminiscing about the honoured individual.

Chopin Sonata No.2 in b flat minor Op.35

This sonata was written in 1839, including the famous Funeral March (1837). It starts with a brief introduction, marked Grave, followed by a more rapid accompanying figure, above which the excited first subject appears. In contrast is the slow second subject in D flat major. Chopin modifies traditional classical sonata form by omitting the first subject from the recapitulation of the movement, which begins, instead, with the major key second theme. If the central development section of the first movement had been harmonically varied, the central section of the second movement, the trio, is simple in its harmony, a marked contrast to the agitated chromaticism of the Scherzo that frames it. Tranquility returns with the solemnity of the Funeral March, which is followed by a rapid final movement which represents wind howling around the gravestones. It uses a darting single-line melody, doubled at the octave, and the only chord is at the conclusion.

Rosy Ge

Born in 1989, she grew up in a very musical family and began piano lessons with her grandmother, a well-known piano professor, at the age of four. Rosy and her family moved in Canada in 1999 on her 10th birthday.

At the age of 6, Rosy performed on a television program. When interviewed, she told the reporter that she wanted to be a music teacher like her grandmother. Now at the age of 18, Rosy wants to be a musician as she realizes that music is not only the best way to express her inner feelings and emotions, but it is also the best way to touch people's hearts without the limitation of language, culture, time, and generation. Rosy believes that when your performance touches the crowd, you get caught up in it as well.

Rosy was recently selected to be one of the recipients of the **2006 Developing Artists Grant** of $10,000 from the **Hnatyshyn Foundation**. She was also the first place winner of the **2005 Canadian Music Competitions** in the 18 and under category. At that time she was only16, but thought that she wanted more challenge. As a part of the prize, Rosy performed in the Gala Concert at the Winspear Centre in July 2005 with the Alberta Philharmonic Orchestra (have same members as the Edmonton Symphony Orchestra). Rosy also won the first prize of the **Dr. Anne Burrows Chopin Piano Scholarship** in 2004, superior standing for performance in the Provincial National Piano Solo class in 2004, first prize in the **Alberta Music Festival Association**-piano-solo-16 years at age of 14 in 2003, **Alberta Registered Music Teacher's Scholarship** in 2003, the first prize in 2002 **Canadian Music Competition** at age of 12.

Rosy studied with Mr. Wolfram Linnebach at the Strathcona Conservatory of Music, and is currently studying piano performance with Dr. Patricia Tao at the University of Alberta. She will be going to the Oberlin Conservatory of Music to study with Ms. Angela Cheng this coming September.

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DEPARTMENT OF
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Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, October 2, 2006 at 12:10 pm

Program

Jeux d'eau (1901) — Maurice Ravel (1875-1937)

Akiko Tani, piano

Piano Sonata in F Minor, Hob.xvii:6 (1793) (Andante and Variations) — Franz Josef Haydn (1732-1809)

Moira Hopfe-Ostensen, piano

Ballade No.2 in F Major (1838) — Fryderyk Chopin (1810-1849)

Ryan Kolodziej, piano

Suite No.1 — Johann Sebastian Bach (1685-1750)
Transcribed for alto sax by Jean-Marie Londeix

Michael Morimoto, saxophone

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Po-Yuan Ku, saxophone

assisted by

Sylvia Shadick-Taylor, piano

Friday, October 6, 2006 at 8:00pm

Program

Partita in A minor for Solo Flute, BWV 1013 Allemande	Johann Sebastian Bach (1685-1750)
Six Pièces Musicales d'Etudes (1954) 1. Ballade	Raymond Gallois Montbrun (b. 1918-)
Concerto, Op.14 (1953) I. Allegro molto moderato II. Adagio III. Allegro scherzando	Lars-Erik Larsson (1908-1986)

Intermission

Caprice en forme de valse (1950)	Paul Bonneau (1918-1995)
Tango Etudes (1989) No.4	Astor Piazzolla (1921-1992)
Concerto (1979) I. Recitative II. Passacaglia III. Rondò alla marcia	Ingolf Dahl (1912-1970)

Reception to follow

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, November 6, 2006 at 12:10 pm

Program

String Quartet in F Major (1903) — Maurice Ravel (1875–1937)
II. Assez vif Très Rhythmè

Martine DenBok, violin
Sabrina Steed, violin
Jeanette Comeau, viola
Caitlin Smith, cello

Concerto for Viola (1945) — Béla Bartók (1881–1945)
I. Moderato

Leslie Mahr, viola
assisted by
Sarah Ho, piano

Sonata in A Major, K 212 — Domenico Scarlatti (1685–1757)

Alison Kilgannon, piano

Piano Sonata No. 3 in B Minor, Op. 58 (1844) — Frédéric Chopin (1810–1849)
I. Allegro maestoso

Moira Hopfe-Ostensen, piano

Canadian Center for Ethnomusicology

2006 World Music Sampler
Music and Motion

Friday, November 24, 2006
at 8:00 pm



Arts Building
University of Alberta

Department of Music
University of Alberta

Program

Welcome

Indian Classical Music
University of Alberta Indian Music Ensemble

Bagpipes
Cameron Powell

Celtic Session
Abra Whitney, Kelin Flanagan,
Alex Eddington, Michael MacDonald

Intermission

Bharatanatyam Dance
Meera Varghese

Fiddle Music
Daniel Gervais, Clinton Pelletier

Ghanaian Drumming, Singing, and Dancing
University of Alberta West African Music Ensemble

University of Alberta Indian Music Ensemble
Instructors: Amie Maciszewski (Term 1) and
Sharmilla Mathur (Term 2), Ojas Joshi (tabla),
Seema Ganatra (Sitar), and
Dr Regula Qureshi (founder and faculty liaison)

Teaching Assistant: Karim Gillani

Members:
Michael Berger
Bhumi Bhojak
Katrina Campos
Grace Chapman
Christeve Cheng
Niyati Dhokai
Carinna Friesen
Melaena Grierson
Thalia Ip
Jeevin Johal
Connor Kelly
Brayton Key
Eric Lam
Vivian Mendoza
Nadim Merali
Nawaz Nathoo
Christine Oro
Corey Rolph
Stephanie Szakacs
Samantha Sobota
Tara Talwar
Jose Untalan
Meera Varghese
Nicole Vickers
Wai Cheung Yip

University of Alberta West African Music Ensemble
Instructors: Robert Kpogo and Wisdom Agorde
Teaching Assistant: Margaret (Stella) York
Lead Drummer: David Descheneau

Members
Katrina Campos
Lenora Chapman
Terry Chauncey
Michael Chen
Christeve Cheng
Jess Cobb
Jessica Connor
Josh Criss
Carinna Friesen
Kevin Gaudet
Marilyn Huston
Chris Julseth
Ian Keteku
James Lee
Karmen Li
Neil Mackinnon
Chloe Mongerson
Andy Park
Cole Pettifor
Denver Powell
Cosanna Preston
Nicole Rae
Jesse Selkirk
Nicole Vickers
Arnold Wong
Arlen Yanch
Melody Yong

Cameron Powell has been playing bagpipes with the Edmonton Boys Pipe Band since 1999. He is an Edmonton native starting his study of piano at age six and of bagpipes at age eleven. He is in the middle of his first year of a Bachelor of Music degree in piano at University of Alberta. Cameron also enjoys pina coladas and long walks on the beach.

Celtic Session Members: Abra Whitney, Kelin Flanagan, Alex Eddington, and Michael MacDonald

Abra Whitney, who originally hails from St. John's, Newfoundland, decided (after much trauma about not being able to smell the ocean from her house) to move to Alberta to pursue a degree in Voice from the University of Alberta. The move proved to be worth it as she is enjoying herself immensely in her courses and contributes often to Edmonton's vibrant social scene. Her musical past has included many humbling experiences, such as being a part of the Newfoundland Symphony Youth Choir, who performed with such artists as The Tragically Hip, Oscar Peterson, and Jeanette Renault. She currently resides in Edmonton, Alberta with her plant Mr Teeth, and a growing long distance bill.

Kelin Flanagan, An Arts student, Kelin has played both classical violin and fiddle for nine years. She is currently studying violin under Shannon Johnson of the McDades, and is part of the newly formed Celtic group McKeevey's Crossing, consisting of students from both the University of Alberta and Grant MacEwan College.

Alex Eddington recently completed a Master's degree in composition at the University of Alberta; his undergraduate training was in his native Toronto. His works have been commissioned and performed in Canada and internationally by such artists as the Talisker Players, L'Orchèstre de la Francophonie Canadiènne, the Sudbury Symphony Ensemble, the Edmonton Saxophone Quartet, the Toronto Chamber Choir, the Da Camera Singers, Vox Novus, and soprano Kristin Mueller. In 2004, Alex Eddington received SOCAN award for his monodrama Death to the Butterfly Dictator! His first orchestral work, Dance Attack!, was a finalist in the Toronto Symphony Orchestra's 2004 "New Creations" young composers' competition. Mr Eddington was one of five composers from across Canada selected to participate in the National Arts Centre Young Composers' programme in the summer of 2006.

Alex Eddington's stay in the theatre-rich city of Edmonton has led him to collaboration with local actors and dancers in both casual improvisation experiments and full theatrical productions. As well as an ongoing collaboration with Mile Zero Dance, his collaborative work has been presented at Nextfest, The Works Art and Design Festival, the InterFEAR festival, the Edmonton Fringe festival, and the University of Alberta Department of Drama. In 2005 Alex Eddington was the recipient of a SSHRC grant for a project exploring new intersections of music and theatre/dance, a project that he continues to explore through collaboration as well as solo theatrical productions on the Fringe festival circuit.

Also active as a performer, Alex Eddington has sung with the University of Alberta Madrigal Singers and Pro Coro Canada and improvised – on accordion, piano and toy instruments – with Mile Zero Dance and the Naked Band. In summer 2006, he co-curated The Listening Pool at Nextfest, a theatrically staged series of composed and improvised music concerts.

Bharatanatyam Dance.
"Expression Through Gesture"

MEERA VARGHESE specializes in Bharatanatyam (South Indian classical dance) as a performer, choreographer, and instructor. Born and raised in Ontario, Canada, Meera received her Bharatanatyam training under dance master S. Ramalingam in Karaikal, India. Currently a student in the MA Ethnomusicology program at the University of Alberta, Meera also teaches Bharatanatyam classes for Campus Recreation in the Faculty of Physical Education and Recreation. Meera has danced at numerous festivals across Canada, as well as in India, including the 2001 Canada Summer Games (London), Kalanidhi Dance Festival (Toronto), Expanse New Works Dance Festival (Edmonton) and Mangini Festival (Karaikal, India). Meera is also an accomplished vocalist, flutist and pianist, having recently completed her Bachelor of Music degree in Voice Performance at the University of Alberta. She has performed in numerous opera productions and has worked as a Musical Director, Conductor and Pianist for musical theatre productions in Ontario and



Upcoming World Music Concert

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Department of Music,
the Canadian Centre for Ethnomusicology,
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Festival of Lights: Music and Dance of India
Featuring
U of A Indian Music Ensemble Faculty
Amie Maciszewski, Director – sitar
Seema Ganatra – sitar
Sharmila Mathur – sitar
Ojas Joshi – tabla
Indian Music Ensemble Members
Niyati Dhokai – violin
Meera Varghese – Bharat Natyam dance
Jeevan Patel – tabla
Special Guests
Kamaljit Bajwa – Hindustani vocal
Rohan Bhogal - tabla

Saturday, December 2, 2006 at 8:00 pm
Convocation Hall, Arts Building
University of Alberta

Admission: $15/stud/sen, $20/adult
For ticket information, please contact the Department of Music, Fine Arts Building 3-82, telephone: 492-0601

Join us!

DEPARTMENT OF
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Convocation Hall
Arts Building
University of Alberta

CONTEMPO

November 27, 2006 at 7:30 pm

Program

Hommage à R. Sch., Op. 15d (1990) — György Kurtág (b. 1926)
1. Kapellmeister Johannes Kreisler's

Curious Pirouettes
1. Eusebius: the Delimited Circle
2. "… and again Florestan's lips tremble in anguish…"
3. "I was a cloud, now the sun is already shining…"
4. At night
5. Parting (Meister Raro discovers Guillaume de Machaut)

Amber Alackson, clarinet
Leanne Dammann, viola
Sally Norris, piano

Piano Pieces a & b (1956) — Morton Feldman (1926-1987)

Sally Norris, piano

From *Cinq Pièces* (1980-1981) — Antal Doráti (1906-1988)
1. La Cigale et la fourmie (d'après Lafontaine)
2. Lettre d'Amour
3. Fugue à trois voix

Alyssa Miller, oboe

Corals of Valais (1997) — Allison Cameron (b. 1963)

Roger Admiral, prepared piano

Sonata for Flute, oboe, Cello and Harpsichord (1952) — Elliiot Carter (b. 1908)
1. Risoluto
2. Lento

Alyssa Miller, oboe
Sally Norris, harpsichord
Leigh-Anne Rattray, flute
Caitlin Smith, cello

This recital is presented as part of the Music X39 Chamber Music course at the University of Alberta.

Chamber Jury - Tuesday, November 28, 2006 8:00 p.m. Convocation Hall

1. Schubert- Mignons Gesang Op. Posth [6 min]
   Der Musensohn, Op. 92 #1
   Erin Passmore-soprano
   Adrienne Lloyd- piano

2. Wolf- So lasst mich scheinen
   Schumann- Nur wer die Sehnsucht kennt [6.5 min]
   Connie McLaws-soprano
   Eileen Kim- piano

3. Debussy – Sonata for Cello and Piano [11 min]
   1-Prologue
   2-Serenade
   3-Finale
   Kathleen Ludwig – cello
   Corinne Ludwig – piano

4. Hovhaness- Fantasy
   Roxanne Nesbitt- double bass
   Allison Luff- piano [13 min]

4. Eugene Bozza – Andante and Scherzo (8 min)
   1-Andante
   2-Scherzo: Assez vif
   Michael Morimoto – soprano sax
   Jayson Erickson – alto sax
   Danielle Smith – tenor sax
   Christina Williamson – baritone sax

5. Ludwig Maurer – Three Pieces (5:30)
   John Cheetham- Scherzo (2.30)
   Chelsea Mandrusiak-trumpet
   Katie Janhsen-trumpet
   Olwyn Supeene-horn
   Erika Hagen-trombone
   Samantha Sobota-tuba

Total 50 min

Chamber Jury - Wednesday, November 29, 2006 5:00 pm Convocation Hall

1. Bach Sonata #5
   Lindsay Elford- flute
   Ryan Ronksley- guitar [10 min]

2 Brahms- String Quartet Op.51 No.1 (10 min)
   Allegro
   Daniel Gervais – violin
   Joliane Jutras – violin
   Leslie Mahr – viola
   Martin Kloppers – cello

3. Wolf- Die Sprode
   Die Bekehrt
   Kripa Nageshwar- soprano
   Melody Yong- piano [6 min]

4. Mussorgsky- Meditation [4 min]
   Rimsky-Korsakov-Song of India [2.5 min]
   John Fedor- cello
   Sophia Barry- piano

5. Reinecke- Trio Opus 188 (12 min)
   First movement
   Matt Jaffrey- oboe
   Jackie Szaszkiewicz- horn
   Rover Lai- piano

6. Schumann- Mignon I
   Schubert- Auf dem Wasser zu zingen
   Wolf- Kennst du das Land [10 min]
   Tracey Cantin- soprano
   Alison Kilgannon- piano

7. Prokofiev Sonata
   Moderato
   Allegro, ma non troppo
   Anthony Bacon- cello
   Jonathan Kilgannon- piano [11min]

8. ??
   Ashley Clelland-trumpet
   Audrey Ochoa- trombone
   Dubrenna Myroon- horn
   Total 85 min

The University of Alberta Department of Music,
The Canadian Centre for Ethnomusicology,
and folkwaysAlive!

present

Festival of Lights: Music and Dance of India

Featuring

U of A Indian Music Ensemble Faculty
Amie Maciszewski, Director – sitar
Seema Ganatra – sitar
Sharmila Mathur – sitar
Ojas Joshi – tabla

Indian Music Ensemble Members

and Special Guests

Convocation Hall

Saturday, December 2, 2006
at 8:00 pm
Arts Building
University of Alberta

Canadian Centre for Ethnomusicology

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University of Alberta in partnership with Smithsonian Folkways Recordings

Festival of Lights: Music and Dance of India

Program

Welcome by Amitoj Bhogal, Master of Ceremonies

Solo sitar and tabla recital – Amie Maciszewski and Ojas Joshi

Vocal and tabla recital - Kamaljeet Bajwa and Rohan Bhogal

INTERMISSION

Ensemble performance

- **"Swarakakali"**
- **Raga Durga**

Amie Maciszewski, Seema Ganatra, and Sharmila Mathur – sitar
Ojas Joshi, Jeevan Patel, Rohan Bhogal – tabla
Niyati Dhokai – violin, Meera Varghese – Bharat Natyam
Kamaljeet Bajwa – vocal

The Artists

Dr Amie Maciszewski, Ensemble and Artistic Director
Amie Maciszewski is a sitarist, ethnomusicologist, and Hindustani music educator. She initially trained at Santiniketan, India, under the late Prof. Suresh Misra, where she earned B.Mus.("First Class First") and M.Mus. degrees.Disciple of sarode maestro Aashish Khan and Hindustani vocal diva Padmabhushan Girija Devi since the early 1990s, Amie has performed throughout North America, in India, Europe, and Japan, and has taught in North America since 1986. She has received numerous awards and grants for her scholarship and education/outreach through performance, ensemble directing, and documentary filmmaking. She earned the Ph.D. in ethnomusicology at University of Texas at Austin and has taught both applied music and academic courses on the faculties of the Universities of Alberta (as a Killam Postdoctoral Fellow in 2001 and 2002 and currently as director of the Indian Music Ensemble), Pittsburgh, and Texas. In 2005, she performed to enthusiastically receptive audiences at several venues in Kolkata, India, among them the prestigious Sangeet Research Academy. She has published several articles and made two films (and a third in progress) documenting her research with socially marginalized women musicians in India.

An itinerant resident of Austin, Texas, since 1993, she has been active in the city's music scene as performer, ensemble leader and member, instructor, and presenter. A Cultural Contractor with the City of Austin Cultural Arts Program since 2000, she has received support for projects bringing together local artists with Indian music and dance maestros for workshops and collaborative performances. She has also worked on film soundtracks for the 2003 S X SW Festival Trailers and Tod Browning's 1927 silent thriller "The Unknown." **www.sangeetmillennium.org**

Ojas Joshi - tabla
Ojas began training in the art of Indian classical percussion in 1988, with primary focus on the Hindustani (northern) traditions. His training to date is a combination of formal instruction, personal exploration and riyaz (practice), and performing with classical vocalists and instrumentalists. He is truly privileged to be a disciple of the great Tabla exponents Ustad Zakir Hussain, Fazal Qureshi, and the legendary late Ustad Alla Rakha.

Ojas has provided percussion for local theatre, dance, and fusion performances. His concerts have included everything from rock to classical. He has performed with such artists as The Tea Party, the Calgary Philharmonic Orchestra, Indian vocalist Shweta Jhaveri, Kathak dancer Maulik Shah and the world-renowned Zakir Hussain.

In 2000 he composed the original music for the contemporary dance piece *Azul Abierto*, which was enthusiastically received in dance festivals throughout Europe. He founded the world beat fusion group Moksha, which released its first CD *Lady Sun* in 2004, and is the percussionist of the avant-garde group AUDio SQUADron. In addition, he has been teaching tabla at the University of Alberta, Centre for Ethnomusicology as a part of the Indian Music Ensemble since 2003.

Dr Seema Ganatra - sitar
Seema Ganatra started playing the sitar at the age of 11. She has learned Indian Classical music from the sarod maestro Ustad Ali Akbar Khan at the Ali Akbar College of Music in California and from his son Ustad Aashish Khan. She has performed as a solo sitarist and as an accompanist for a number of years. In addition to her part time appointment in the Department of Music as sitar instructor in the Indian Music Ensemble, she is also a full time clinical Associate Professor in the Department of Dentistry at the University of Alberta.

Sharmila Mathur – sitar
Born in Jaipur, India, Sharmila received her Master of Music degree and was honored with a Gold Medal by the University of Rajasthan for her outstanding achievements in sitar. Being the foremost disciple of Grammy Award winner Pt. Vishwa Mohan Bhatt, Sharmila has been able to learn unique techniques of Bhatt's beautiful style.

She has been an Assistant Professor in the University of Rajasthan, teaching Music to graduate and post-graduate students. Along with her stage performances Sharmila played for All India Radio and Television. While living in Africa and Dubai for the last fourteen years, Sharmila performed in a variety of ensembles.

A recent arrival in Edmonton, Sharmila has been teaching Sitar to share her knowledge and passion for Hindustani classical music.

Niyati Dhokai – violin
Niyati Dhokai studied violin performance and pedagogy at the University of Maryland and George Mason University, during which time she maintained an extensive private teaching studio and performed as a chamber and orchestral musician. She now attends the University of Alberta pursuing a master's degree in ethnomusicology through which she is studying North Indian music.

Dr Kamaljeet Bajwa – vocal
Kamaljeet Kaur Bajwa started learning to sing classical Indian music at the age of four. Her first guru was her father, the late Sri Narinder Singh, an exponent of the Punjab gharana of tabla playing. Her musical path has combined artistry with scholarship. She stood first in both her Bachelor's and Master's of Music batches at Punjab University, Chandigarh, where she also earned the Ph.D., completing a dissertation on riyaz (practice) in Indian classical music. Other gurus who have trained her include distinguished artists of the Patiala and Agra gharanas of Hindustani vocal music, such as Pandit Madan Lal Bali, Dr. Bhupinder Seetal, Pandit Yashpaul. She continues her lifelong study under Pandit Baldev Narang and Ustad Barkat Sidhu. Kamaljeet earned the "Best Vocalist of the Year" award in Chandigarh in 1995. For the past eight years, she has taught classical music vocal to students of all levels from young children to graduate students. A versatile artist, she feel equally at home singing khyal, tarana, thumri, shabad and ghazal, as well as composing music.

Kamaljeet has performed at different venues in India and Canada, most notably the prestigious Hariballabh Sangeet Sammelam in Jallandhar. A recent arrival in Edmonton, she is looking forward to teaching and performing in this field so that she can spread the music and share her passion with others.

Meera Varghese – Bharat Natyam
Meera Varghese specializes in Bharat Natyam (South Indian classical dance) as a performer, choreographer, and instructor. Born and raised in Ontario, Meera received her Bharat Natyam training under S. Ramalingam in Karaikal, India. Currently a student in the M.A. Ethnomusicology program at the University of Alberta, Meera also teaches Bharat Natyam classes for Campus Recreation in the Faculty of Physical Education and Recreation. Meera has danced in numerous festivals across Canada and in India, including the 2001 Summer Games (London, Ontario), Kalanidhi Dance Festival (Toronto), Expanse New Works Dance Festival (Edmonton), and Mangini Festival (Karaikal, India).

Meera is also an accomplished vocalist, flutist, and pianist, having recently completed her Bachelor of Music in Voice Performance at the University of Alberta. She has performed in numerous opera productions and has worked as Musical Director, Conductor, and Pianist for musical theatre productions in Ontario and Alberta. Meera has been awarded the 2002 Speake Gold Medal for Voice (top score in Canada), the Carol Connors Arts Award (2002), the Varagur Vainkunta and Sarada Srinivasan Award for Indian Music (2003), and the Bahai Race Unity Award (2002) for her work promoting cultural awareness in London, Ontario.

Rohan Singh Bhogal – tabla
Rohan is a native of Edmonton. His interest in music was noticed by his parents at a very early age. Without any formal training, he was able to master complex rhythm cycles before he could even count. At the age of eight, he went to California to study tabla with Zakir Hussain, where he was surrounded by mostly adult students.

His family's dedication to his talent led to various sacrifices, such as month long stays at hotels. Over the years under watchful eyes of Zakir Hussain, Rohan has developed into a very capable musician with graceful and sweet hands that are treat to watch and listen.

Rohan's accomplishments are nothing but impressive, He won first place at the "Talent Explosion" competition for North Alberta and was chosen to perform at the "Big Valley Jamboree" in Canmore. In the year 2000, sitarist Ustad Shujaat Khan spotted his talent and asked Rohan to accompany him for a presentation with the University of Alberta students. Rohan accompanied Ustad Aashish Khan at the age of fourteen. The same year, the renowned Ghazal Maestro Jagjit Singh invited Rohan to perform with him in a concert that Edmontonians still remember.
His moment of international fame came in 2004 when he was invited to perform a tabla solo recital at India's oldest, prestigious music festival, "Harballabh Sangeet Sammelan". He was the youngest and first-ever Canadian to perform there, receiving rave reviews. During his visit to India, he also had the opportunity to perform solo in the Namdhari Satguruji's presence in Gurdwara Bhaini Sahib.

Rohan is also very serious about his studies and is an honors student in the final year of the IB programme at Ross Sheppard High School.



Join us!

World Music Ensembles
Upcoming Events
Convocation Hall, Arts Building

Thursday, March 22 at 8:00 pm
Middle Eastern and North African Music Ensemble
Michael Frishkopf, Director
For concert information,
email: michaelf@ualberta.ca

Friday, March 23 at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director
For concert information, e-mail:
sanjaysharmila@yahoo.com

Saturday, March 24 at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
For concert information,
email: rkpogo@shaw.ca

department of Music

Admission: $10/stud/sen, $15/adult
For ticket information, please contact the Department of Music,
Fine Arts Building 3-82,
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DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, December 4, 2006 at 12:10 pm

Program

Quartet, Op 51, No1 (1873) — Johannes Brahms (1833–1897)
I. Allegro

Daniel Gervais, violin
Joliane Jutras, violin
Leslie Mahr, viola
Martin Kloppers, cello

Sonata for Cello and Piano in C Major, Op119 (1949) — Sergei Prokofiev (1891–1953)
III. Allegro ma non troppo

Anthony Bacon, cello
Jonathan Kilgannon, piano

Trio in A minor, Op 188 (1886) — Carl Reinecke (1824–1910)
Movement I

Matt Jaffray, oboe
Rover Lai, piano
Jackie Szaszkiewecz, French horn

Meditation (1880) — Modest Mussorgsky (1839–1881)

John Fedor, cello
Sophia Barry, piano

Song of India (1894) — Nikolai Rimsky-Korsakov (1844–1908)

Angela Sloman, voice
assisted by
Christine Jones, piano

Frauenliebe und Leben, Op 42 (1840) — Robert Schumann (1810–1856)
I. Seit ich in Gesehen
II. Er, der Herrlichste von allen

Piano Duo Recital
Akiko Tani, piano
Melody Yong, piano
Friday, January 26, 2007
at 5:00 PM
FAB 2-7
Free Admission

Allegro in a minor D. 947 "Lebensstürme" (Storms of Life) (1828)
Franz Schubert (1797-1828)

Akiko Tani and Melody Yong

Piano Sonata No. 18 in E flat Major Op.31 No. 3 (1802)
Ludwig van Beethoven (1770-1827)
I. Allegro
II. Scherzo: Allegretto vivace
III. Menuetto: Moderato e grazioso
IV. Presto con fuoco

Akiko Tani

Prelude in D major Op. 23 No. 4 (1903)
Sergei Rachmaninov (1873-1943)

Melody Yong

Three Poems Op. 20 (1886)
Edward MacDowell (1860-1908)
I. Night at Sea
II. A Tale of the Knights
III. Ballad

Akiko Tani and Melody Yong

Sonata for Piano: Four Hands (1918)
Francis Poulenc (1899-1963)
I. Prelude
II. Rustique
III. Final

Akiko Tani and Melody Yong

Vancouver Chamber Choir

JON WASHBURN, CONDUCTOR



MUSIC OF THE AMERICAS

Penticton, BC March 8, 2007

Edmonton, AB March 10, 2007

Regina, SK March 12, 2007

Saskatoon, SK March 13, 2007

Vermilion, AB March 14, 2007

Calgary, AB March 16/17, 2007

Canada Council for the Arts | Conseil des Arts du Canada

Weyerhaeuser Canada

Vancouver Chamber Choir
JON WASHBURN, CONDUCTOR

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VANCOUVER CHAMBER CHOIR



The Vancouver Chamber Choir is Canada's outstanding professional vocal ensemble. Based on the Pacific Coast in British Columbia, conductor Jon Washburn and his 20 singers are noted for diverse repertoire and performing excellence. The ACDA Choral journal has declared the VCC to be "as fine a vocal chamber group as any in the world today." In 1998, the VCC and Jon Washburn won the Margaret Hillis Award for Choral Excellence for their outstanding contribution to the choral art. Mr. Washburn and the Choir were honoured with two awards at the 2000 Chorus America Conference, including the prestigious Louis Botto award, given in recognition of Washburn's innovative and entrepreneurial spirit in the development of a professional choral ensemble of exceptional quality.

The Choir impresses audiences with the depth and range of its repertoire and interpretive skills. Their concerts can include music from chant to folksong, traditional to avant-garde, a cappella to orchestra or jazz trio; Jon Washburn is noted for devising innovative and fascinating programmes and unearthing hidden choral treasures. The singers delight in acquiring foreign language skills and have sung in over 35 languages. A leading advocate of Canadian music and composers, the Choir has commissioned and premiered more than 170 new choral works in the last 30 years.

The Vancouver Chamber Choir has been performing at home and across Canada since its formation in 1971 by conductor Jon Washburn. The ensemble has gained international distinction through tours to the United States, China, Hong Kong, Finland, Russia, Ukraine, Estonia, Latvia, and Lithuania. In 1994, they sang in Korea and Japan, where they were awarded gold medals and the overall Grand Prize in the 11th Takarazuka International Chamber Chorus Competition. During the summer of 1997, the Choir completed a highly successful tour of Germany, France and the Czech Republic, and in March 1999 they were featured guests at the National Convention of the American Choral Directors Association, performing to an audience of 6,000 of their peers. During the 2002-2003 concert season the Choir performed in Latin America's most prestigious festival, Festival Cervantino in Guanajuato, Mexico and at the 2002 Taipei International Choral Festival. In September 2004 the Choir participated in the Tokyo International Performing Arts Festival with performances in the Takemitsu Memorial Hall in Tokyo's Opera City complex as well as in Yokohama's Minato Mirai Concert Hall.

In addition to touring and a busy season of concerts, broadcasts and recording in Vancouver, the Choir offers an annual array of educational programmes: the *National Conductors' Symposium* for advanced choral conductors, *Interplay* workshops for choral composers, *Focus!* for college and university music students, *OnSite* for elementary and secondary schools, *Neverending Song* for elementary students, the biennial *Young Composers' Competition* and various on-tour residencies and workshops.

The Vancouver Chamber Choir sings frequently with distinguished artists and ensembles such as The King's Singers and Chanticleer, the Stockholm and Moscow Chamber Choirs; conductors Eric Ericson, Frieder Bernius, Tõnu Kaljuste and Andrew Litton; singers Ben Heppner, Maureen Forrester, and Ian Partridge; guitarist Paco Peña, the Canadian Brass, Ancient Cultures, the Turtle Island String Quartet and many others. They can be heard on CBC radio in Canada and have been broadcast on National Public Radio's *The First Art* in the United States. They have released over 40 recordings and CDs, including several devoted to Canadian composers such as R. Murray Schafer, Imant Raminsh, Stephen Chatman, Healey Willan and Jon Washburn.

The Choir's 1995 Healey Willan disc (EMI/Virgin Classics) was nominated for a Juno Award and won the award for Outstanding Choral Recording from the Association of Canadian Choral Conductors. Their most recent release is *Finding the Still Point music for healing*.

JON WASHBURN

Jon Washburn is the Conductor and Artistic Director of Canada's outstanding professional vocal ensemble, the Vancouver Chamber Choir. Well known internationally for his mastery of choral technique and interpretation, Washburn travels widely as guest conductor, lecturer, clinician and master teacher. He is also an active composer, arranger and editor and has had many compositions published, performed and recorded around the world.

Washburn's early musical experience was wide-ranging and eclectic. As a teenager, he was a jazz bass player and band leader. At university he became heavily involved in musical theatre: acting, singing, conducting and stage directing. After earning a choral conducting degree at the University of Illinois and pursuing musicological studies at Northwestern and the University of British Columbia, he became involved in Baroque and Renaissance music as a busy professional viola da gamba and violone player.

He has taught at the secondary, college and university levels, including a stay as Artist-in-Residence at Simon Fraser University. Even his part-time jobs have been musical, such as radio host for "Choral Concert" on the CBC Stereo network, and stints as music engraver and music librarian. For half a decade he shared the artistic direction of Masterpiece Chamber Music with his wife, pianist Linda Lee Thomas.

In 2001 Mr. Washburn was named a Member of the Order of Canada (the nation's highest civilian honour) and in 2002 received Queen Elizabeth's Golden Jubilee Medal in recognition of his lifetime contribution to Canadian choral art. Mr. Washburn received a Distinguished Service Award from the Association of Canadian Choral Conductors in the spring of 1996 and the Louis Botto Award from Chorus America in June 2000. This award was presented in recognition of Washburn's innovative and entrepreneurial spirit in the development "of a professional choral ensemble of exceptional quality". In June 1998, he and the VCC were awarded the Margaret Hillis Award for Choral Excellence. Mr. Washburn was also awarded with the Friends of Canadian Music Award 2000 by the Canadian Music Centre and the Canadian League of Composers in recognition of his outstanding contribution to Canadian composers' music.

VANCOUVER CHAMBER CHOIR

SOPRANOS

Caitlin Bradley
Emily Cheung
Alicia Hansen
Natasha Neufeld
Lorraine Reinhardt

ALTOS

Jennifer Andersen
Fiona Blackburn
Magali Coustalin
Violet Goosen
Marla Mayson

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Dean Edmundson
Tom Ellis
Thom Geise
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VANCOUVER CHAMBER CHOIR
JON WASHBURN, CONDUCTOR

MUSIC OF THE AMERICAS

PROGRAMME

Misa Caribeña [Cuba] — Electo Silva (b. 1930)

Kyrie
Sanctus

Magnificat Secundi Toni [Mexico] — Hernando Franco (1532-1585)

Magnificat anima mea
Et exultavit spiritus meus
Quia respexit humilitatem
Quia fecit mihi magna
Et misericordia
Fecit potentiam
Deposuit potentes
Esurientes implevit bonis
Suscepit Israel
Sicut locutus est
Gloria Patri
Sicut erat in principio

Canciones Populares [Argentina] — Carlos Guastavino (1912-2000)

Quién te amaba ya se va
Una pena nuevamente
La cuartelera
Lloraré
Cañaveral

Communion from *La messe Québécoise* [Canada] — Pierick Houdy (b. 1929)

Caitlin Bradley, soprano

7 Haikú [Mexico] — Jorge Córdoba (b. 1953)

Voy a caballo
Sobre el arrozal
Pongo a la luna
Un murciélago
Veloz la rana
Niebla del alba
Vuelan hermosas

Two French Choruses from The Lark [USA] — Leonard Bernstein (1916-1990)

Spring Song
Soldier's Song

Fiona Blackburn, alto

INTERMISSION

PROGRAMME (continued)

Pilgrims' Hymn [USA]	Stephen Paulus (b. 1949)
Missa de Réquiem [Brazil]	Henrique Oswald (1852-1931)
Requiem	
Kyrie	
Sanctus et Benedictus	
Libera me	
Two Kiskatinaw Songs [Canada]	Sid Robinovitch (b. 1942)
Lure	
Net Maker's Song	
A Boy and a Girl [USA]	Eric Whitacre (b. 1970)
Huella Argentina [Argentina]	Julian Aguirre (1868-1924)
Le pont Mirabeau [Canada]	Lionel Daunais (1902-1982)
Retorna [Cuba]	Sindo Garay (1867-1968)
El Bodeguero [Cuba]	Richard Egües (1924-2006)

PROGRAMME NOTES & TEXTS

Music of the Americas celebrates some of the wonderful choral traditions of North and South America, including Canadian, American, Mexican, Cuban, Brazilian and Argentinian. There is repertoire both old and new, sacred and secular, in Latin, English, French, Spanish and (maybe) Portuguese.

Electo Silva **Misa Caribeña**

We open with two movements from the *Misa Caribeña* by the Cuban composer Electo Silva, written in the colourful Havana idiom. Silva is one of the patriarchs of Cuban choral music - a composer, arranger, conductor and founder of the outstanding chamber choir *Orpheón Santiago*.

Kyrie

Kyrie, eleison.	Lord, have mercy on us.
Christe, eleison.	Christ, have mercy on us.
Kyrie, eleison.	Lord, have mercy on us.

Sanctus

Sanctus, Sanctus, Sanctus	Holy, Holy, Holy
Dominus Deus Sabaoth.	Lord God of Hosts.
Pleni sunt coeli et terra gloria tua.	Heaven and earth are filled with Thy glory.
Osanna in excelsis.	Hosanna in the highest.

Hernando Franco **Magnificat Secundi Toni** *Mexico 17th century*

Probably the oldest choral tradition in the Americas is in Mexico City, where Hernando Franco was chapelmaster of the Cathedral during the 1500's, composing music fully equal in skill and inspiration to that of Spaniards of his time like Victoria and Morales. Franco wrote a full set (sixteen) of these *Magnificat* settings, two in each mode. In typical Renaissance manner, this *Magnificat* on the second tone alternates verses between polyphony and plainchant.

Magnificat anima mea Dominum.

Et exultavit spiritus meus
in Deo salutari meo.

Quia respexit humilitatem
ancillæ suæ: Ecce enim ex hoc,
Beatam me dicent omnes generationes.

Quia fecit mihi magna
qui potens est
et sanctum nomen ejus

Et misericordia ejus a progenie
in progenies timentibus eum.

Fecit potentiam in bracchio suo:
dispersit superbos
mente cordis sui.

Deposuit potentes de sede
et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum,
recordatus misericordiæ suæ.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in sæcula.

Gloria Patri,
et Filio, et Spiritui Sancto.

Sicut erat in principio, et nunc,
et semper, et in sæcula sæculorum, Amen.

My soul magnifies the Lord.

And my spirit has rejoiced
in God my saviour.

For he has regarded the low estate
of his handmaiden: For behold,
all generations shall call me blessed.

For he who is mighty
has done great things to me
and holy is his name.

And his mercy is on them who
fear him from generation to generation.

He has shown strength with his arm;
he has scattered the proud,
even the arrogant of heart.

He has deposed the mighty from their seats,
and exalted the humble.

The hungry he has filled with good things,
and the rich he has sent empty away.

He has helped his servant Israel,
in remembrance of his mercy.

As it was spoken to our fathers,
to Abraham and his seed for ever.

Glory be to the Father,
and to the Son, and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, world without end, Amen.

Carlos Guastavino **Canciones Populares**

Carlos Guastavino was a beloved 20th century Argentinian composer. He was sometimes called the 'Buenos Aires Schubert' because of the many outstanding songs and choruses he wrote. His *Canciones Populares* are romantic in style and character, imbued with the colour and rhythms of South American folk music.

Quién te amaba ya se va

Quién te amaba ya se va
supuesto que otro es venido.
se acabarán tus tormentos
ya se va tu aborrecido!

Ya se va tu aborrecido,
para nunca más volver.
Cuando hay arrepentimiento
se va a la tumba por él!

One who loved you has gone

One who loved you has gone,
suppose another comes along.
Your torments will be over,
your abhorrence long gone!

Your abhorrence long gone,
never to return again.
Even when there is repentance,
away to the tomb with him!

please turn page quietly

Una pena nuevamente

Una pena nuevamente
me está quitando la vida.
El remedio es olvidar
y el remedio se me olvida.

A mi todos me aconsejan,
y me obligan que te diga
que tu mucha ingratitud
me está quitando la vida

Si quiero querer y olvidar
qué pasión será la mia,
te quisiera aborrecer,
y el remedio se me olvida.

La Cuartelera

Somos los artilleros
que a la par del cañón
echan rodilla en tierra los
que a la guerra van con valor.

Es que ha sonado el clarín
Allá voy a luchar
porque a nuestra bandera
mano extranjera la quiere arriar.

Cuando detrás de los cerros
alumbre el sol,
la zamba cuartelera
a esta bandera veré flamear.

Lloraré

Lloraré toda la vida
si la que amo tiene dueño.
Lloraré en un silencio profundo;
Lloraré solo y triste en este mundo.

Cuando la muerte me lleve
por su camino de sombras,
el viento te ha de traer
esta zamba que te nombra.
Lloraré solo y triste en este mundo.

Cañaveral

Yo he visto un pájaro verde
bañarse en agua de rosa
y en su pico cristalino
un clavel quese deshoja.

Del tronco nace la rama
de la rama nace la hoja
y del centro de ella nace
un clavel quese deshoja.

Cañaveral, cañaveral,
cañita dulce del Tucumán,
yo por tu culpa
sufro mi mal.

Grief again

Grief again
is killing me.
The remedy is to forget
and the remedy has forgotten me.

Everyone gives advice to me,
and compels me to tell you
that your great ingratitude
is killing me.

If I wish to love and to forget
what passion will be mine,
I should abhor you,
and the remedy has forgotten me.

The Barracks

We are the artillerymen
who, sharing the cannon,
throw to their knees those
who go to war with courage.

Since the bugle has sounded
I have to go there to fight
because foreigners want
to lower our flag.

When from behind hills
the sun rises brightly,
rushing from the barracks
this flag will I see blazing.

I will cry

I will cry all through life
if I must give up the one who loves me.
I will cry in deep silence;
I will cry alone and sad in this world.

When death takes me
down its road of shadows,
the wind will bring you
this samba that cries your name.
I will cry alone and sad in this world.

Cane field

I have seen a green bird
bathing in rose water
and in its crystalline beak
a carnation stripped of petals.

From the trunk comes the branch
from the branch comes the leaf
and from her centre comes
a carnation stripped of petals.

Cane field, cane field,
sweet little reed of the Tucumán,
because of you
I suffer so badly.

Pierick Houdy **Communion**

Pierick Houdy's pensive, exquisite *Communion* is from his Celtic-influenced mass, ***La messe Québécoise***. Though born in France, Houdy came to Montreal in the early 1970's to take a position at Radio-Canada, the French-language arm of the CBC. Also a composer, Houdy was attracted by French-Canadian folk music. Surprised that no one else had thought of setting the texts of the mass in this style, he decided to do it himself. This lovely movement, though, has no words at all.

(no text)

Jorge Córdoba **7 Haikú**

In 1992, Mexican composer Jorge Córdoba Valencia chose ancient Japanese poems for these 7 Haikú. They were written to Spanish translations by José Vicente Anaya which retain the originals' brevity and imagery but not, of course, the characteristic 5-7-5 syllable count. Córdoba is a distinguished composer, conductor and champion of Mexican music. Just as many Japanese arts and foods are small, delicate and perfect, so are these brief pieces, creating a rather impressionistic atmosphere.

Voy a caballo
mi sombra va temblando
allá en el fondo.

On the horse
my shadow shakes
crouching down.

Sukumiyukuya
umani kooru
Kagebooshi

Matsuo Basho (1644-1694)

Sobre el arrozal
caen flores del cerezo:
cielo estrellado.

Upon the rice field
cherry blossoms fall:
starry sky.

Yosa Buson (1716-1784)

Pongo a la luna
entre ramas de pinos
(según me mueva)

I hang the moon
on various pine branches
(just by moving)

Tachibana Hokushi (1665-1718)

Un murciélago
que vuela entre la noche
es ruido oscuro

A bat
flying in the night
is dark noise

Koomori no
tobu oto kurashi
yabu no naka

Masaoka Shiki (1867-1902)

Veloz la rana
al veijo estanque cae:
chasquido de agua.

Quickly the frog
falls into the old pond:
the silence of water.

Furu ike ya
kawazu tobikomu
mizu no oto

Matsuo Basho (1644-1694)

Niebla del alba,
como un sueño borroso
la gente pasa

Morning mist,
like a blurred dream
of people passing

Asagiri ya
e ni kaku yume no
hito doori

Yosa Buson (1716-1784)

Vuelan hermosas
las flores derribadas?
son mariposas!

A falling flower
returns to its branch?
A butterfly!

Rakkaedani
kaeruto mireba
kochoo kana!

Arakida Moritake (1473-1549)

please turn page quietly

Leonard Bernstein **Two French Choruses from The Lark**

These are two of the *French Choruses* written by Leonard Bernstein as incidental music for Lillian Hellmann's play about Joan of Arc, *The Lark*. (He also wrote a number of *Latin Choruses*.) The first, *Spring Song*, borrows the main motive from a secular Renaissance chanson which celebrates the return of spring. This dancing theme combines with a more church-derived melody to the words "Laudate Dominum (Praise the Lord), Alleluia, Amen". The second, *Soldier's Song*, is a rousing marching song, full of wordplay on Jeanne d'Arc's name.

Spring Song

Revecy venir le printemps.
Laudate Dominum Alleluia.

Here comes Spring again!
Praise the Lord! Alleluia.

Soldier's Song

Vive la Jeanne, la jolie Jeanne
Jolie, jolou, jola la la,

Long live Joan, the pretty Joan
The pretty, witty one.

INTERMISSION

Stephen Paulus **Pilgrims' Hymn**

This haunting *Pilgrims' Hymn* by Minnesotan composer Stephen Paulus is from his church opera *The Three Hermits* , which is based on a "story of grace and humility" from Tolstoy. The librettist, Michael Dennis Browne, explains how this finale hymn of the opera came to be:

> "With the exception of the last two verses in the opera, almost all the words which the pilgrims sing are taken from the Russian Orthodox liturgy. It had always been my intention to close the work with some original hymn words, based on the verses from the sixth chapter of Matthew which form the epigraph to the work. When I heard Stephen's deeply stirring setting of the evening hymn which closes the second scene, I proposed to him that I re-write my provisional words to match the meter of this setting and that the melody might conceivably return at the conclusion of the piece. He was willing to entertain this possibility and so it proved - the melody returns, now in a new key, the "Thee" and the "Thou" have become "You," and in this way we modern pilgrims are linked to those of another time and place, who sing, at the end of the work as at the beginning, a song of homage, praise, and love to God."

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Sun Life Financial is pleased to provide a Community Outreach Program through which the concerts of the Vancouver Chamber Choir are made available to hundreds of people with health related disabilities. Non-profit organizations involved with community health join with the Vancouver Chamber Choir to help distribute tickets. For more information on this program or to register your organization, please call the Vancouver Chamber Choir office at 604-738-6822 and speak with Violet Goosen.

Even before we call on Your name
To ask You, O God,
When we seek for the words to glorify You,
You hear our prayer.
Unceasing love, O unceasing love,
Surpassing all we know.

Glory to the Father,
And to the Son,
And to the Holy Spirit.

Even with darkness sealing us in,
We breathe Your name,
And through all the days that follow so fast,
We trust in You;
Endless Your grace, O endless Your grace,
Beyond all mortal dream.

Both now and for ever,
And unto ages and ages,
Amen.

Michael Dennis Browne

Henrique Oswald **Requiem and Sanctus**

There is very little 19th century music from South America heard in concerts today. But we have found these beautiful excerpts from a Romantic era *Missa de Réquiem* by Brazilian composer Henrique Oswald. This composer was born in Brazil but soon returned to Europe, where he studied piano and composition. He lived for many years in Florence, where he taught at the Musical Institute, met Liszt and Brahms and was influenced by French, Italian and German culture In 1902 he won the piano composition contest of the Parisian newspaper *Le Figaro*, competing with 600 other composers. Back in Brazil by 1903, he played a very important role as the teacher of two generations of composers and piano players.

Introit et Kyrie

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Te decet hymnus Deus in Zion:
et tibi redetur votum in Jerusalem:
exaudi orationem meam:
ad te omnis caro veniet.

Rest eternal give them, O Lord:
and let perpetual light shine upon them.
A hymn, O Gód, becomes you in Zion:
and a vow shall be given you in Jerusalem:
hear my prayer,
all flesh shall come to you.

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Sanctus and Benedictus

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Osanna in excelsis.

Holy, Holy, Holy
Lord God of Hosts.
Filled are heaven and earth with your glory.
Hosanna in the highest.

Benedictus qui venit in nomine Domini.
Osanna in excelsis.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Libera Me

Libera me, Domine, de morte æterna,
in die illa tremenda:
Quando cæli movendi sunt et terra:
dum veneris judicare sæculum per ignem.

Deliver me, Lord, from eternal death
on that awful day:
When the heavens shall be moved and the earth:
when you shall come to judge the world by fire.

Tremens factus sum ego,
et timeo, dum discussio venerit
atque ventura ira.

Trembling has laid hold on me,
and I fear, your wrath shall descend on the earth
and bring all flesh to desolation.

Quando cœli movendi sunt
et terra:
Dies illa, dies irae,
calamitatis et miseriæ,
dies magna et amara valde.
Dum veneris judicare
sæculum per ignem.

when the heavens and the earth
shall be moved:
O that day, that day of wrath,
of sore distress and of all wretchedness,
that great and exceeding bitter day,
when Thou shalt come
to judge the world by fire.

Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.
Cum sanctis tuis in æternum,
quia pius es.

Rest eternal give them, O Lord:
and let perpetual light shine upon them.
With thy saints forever,
for thou art merciful.

Libera me...

Kyrie...

please turn page quietly

Sid Robinovitch **Two Kiskatinaw Songs**

These *Two Kiskatinaw Songs* were written especially to be sung by the Vancouver Chamber Choir on this Western Canada tour. Winnipeg composer Sid Robinovitch has chosen texts of Vancouver Island poet Susan Musgrave. These somewhat edgy poems - *Lure* and *Net Maker's Song* - give a flavour of native life near the Kiskatinaw River (a tributary of the Peace) which runs along the BC-Alberta border near Dawson Creek.

Lure

Earth place
Water place

Deep
Red
Overhanging mountain

Old fish-slaughter at
Root-Baking Place.

Half-fish
Land-locked salmon

Drift pile
Green
Gravelly river.
Cracked rocks in the
Old fish-cache.

Earth place
Other place

The fish die
The water is too deep.

Blood
Dark
Falling-Away Mountain
Fish-eye feeds the
White bird

Lay bones around his heart

Net Maker's Song

Bindweed bind
The little fish

Bind the witch.

Bind the crooked woman,
The bent man.

Bind the hunched-up
Humpback salmon

Bind the sea.

Bindweed bind
The hunting moon

Bind the stars.
Bind the hollow mountain,

The dry stream.

Bind the backed-up
Broken water

Bind the sky.

Bindweed bind
My father's house

Bind the axe.
Bind the fallen arrow,
The bone point.

Bind my dried-up
Deadhand sister

Bind the skull.

Bind my dried-up
Deadhand sister

Bind the backed-up
Broken water

Bind the hunched-up
Humpback salmon

Bind the witch.

Susan Musgrave

Eric Whitacre **A Boy and a Girl**

American choral wunderkind Eric Whitacre is represented by **A Boy and a Girl**, a setting of a "tender, delicate, exquisite poem" by Mexican author Octavio Paz, a favourite poet of Whitacre's. The composer usually prefers to work with translations of the original Spanish poems.

Stretched out on the grass,
a boy and a girl,
savoring their oranges,
giving their kisses like waves exchanging foam.
Stretched out on the beach,

a boy and a girl,
savoring their limes,
giving their kisses like clouds exchanging foam.

Stretched out underground,
a boy and a girl,
Saying nothing,
never kissing,
giving silence for silence.

Julián Aguirre **Huella Argentina**

Huella Argentina is an infectious rhythmic piece without words arranged for the Vancouver Chamber Choir in the style of the Swingle Singers by our own former singer (and former Argentinian) Fabiana Katz. Julián Aguirre was a late 19th century Argentine pianist who studied in Madrid but returned to Buenos Aires to contribute a wealth of song in a nationalist style, often based on Creole melodic sources.

(no text)

Lionel Daunais **Le pont Mirabeau**

Le pont Mirabeau is a famous poem by the early 20th century surrealist French poet Guillaume Apollinaire. Here it has been set to music by the distinguished Montreal musician Lionel Daunais, one of the greatest contributors to French-Canadian choral music. The Mirabeau bridge spans the Seine in Paris. Undoubtedly many disillusioned lovers, like the poet, have leaned over its railings and seen their own sorrows in the river's inexorable flow.

Sous le pont Mirabeau coule la Seine
Et nos amours
Faut-il qu'il m'en souvienne
La joie venait toujours après la peine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

L'amour s'en va comme cett' eau courante
L'amour s'en va
Comme la vie est lente
Et comme l'Espérance est violente

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

Passent les jours et passent les semaines
Ni temps passé
Ni les amours reviennent
Sous le pont Mirabeau coule la Seine

Vienne la nuit sonne l'heure
Les jours s'en vont je demeure.

Under the Mirabeau Bridge the Seine flows
And our love
Reminding me again
How joy always came after pain

Night comes, the hour is struck
The days go by, I remain

Love slips by like this water
Love slips by
How slow life seems
And how hope is violent

Night comes, the hour is struck
The days go by, I remain

The days pass, the weeks pass
Neither time passed
Nor love comes back again.
Under the Mirabeau Bridge flows the Seine

Night comes, the hour is struck
The days go by, I remain

Guillaume Apollinaire

Vancouver Chamber Choir
JON WASHBURN, CONDUCTOR

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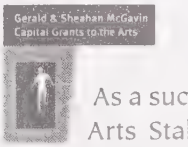
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Their contributions will assist the Choir in its commitment to musical excellence for many years to come.

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Sindo Garay **Retorna** / Richard Egües **El Bodeguero**

Retorna is one of the greatest hits of the great bolero composer Sindo Garay, whom Federico García Lorca once dubbed the "Grand Pharaoh of Cuba". Cuban flautist Richard Egües played for three decades in the famous charanga ensemble *Orquesta Aragón*. His popular *El Bodeguero* reflects the unique spirit of Cuban popular music, at the same time both passionate and ebullient. The choral arrangements are by José Vitier (*Retorna*) and Conrado Monier.

Retorna

Retorna vida mia si,
Retorna vida quete espero si,
con una indescriptible sed de amour.
Retorna vuelve pronto a calmarme
que me muero si
Presto no mitigas mi dolor.

A conmover tu corazón no alcanzo
no como puedo vivir lejos de ti
tan sólo me consuela la esperanza
porque ella vive eternamente en mi

El Bodeguero

El bodeguero siempre está
entre frijoles y cha cha chá.

Siempre en su casa presente está
el bodeguero y el cha cha chá
Vete a la esquina y lo veras,
que atento siempre te servira.

Anda enseguida correte alla,
que con la plata lo encontrarás
del otro lado del mostrador
muy complaciente y servidor,

Bodeguero que sucede,
porque tan contento está,
yo creo que es consecuencia,
de lo que en moda está

El bodeguero bailando va,
y en la bodega se baila asi,
entre frijoles papa y aji,
el nuevo ritmo del cha cha chá,

A no quiere!
Toma chocolate!
Pagalo que debe!

Return

Return my life,
restore hope to me, consumed
with an indescribable thirst for love.
Return quickly to calm me,
for I will surely die
if you don't ease my pain.

I can't move your heart,
I can't live without you;
I'm sustained only by the hope
which dwells eternally within me.

The Grocer

The grocer is always there
between the beans and the cha-cha-cha.

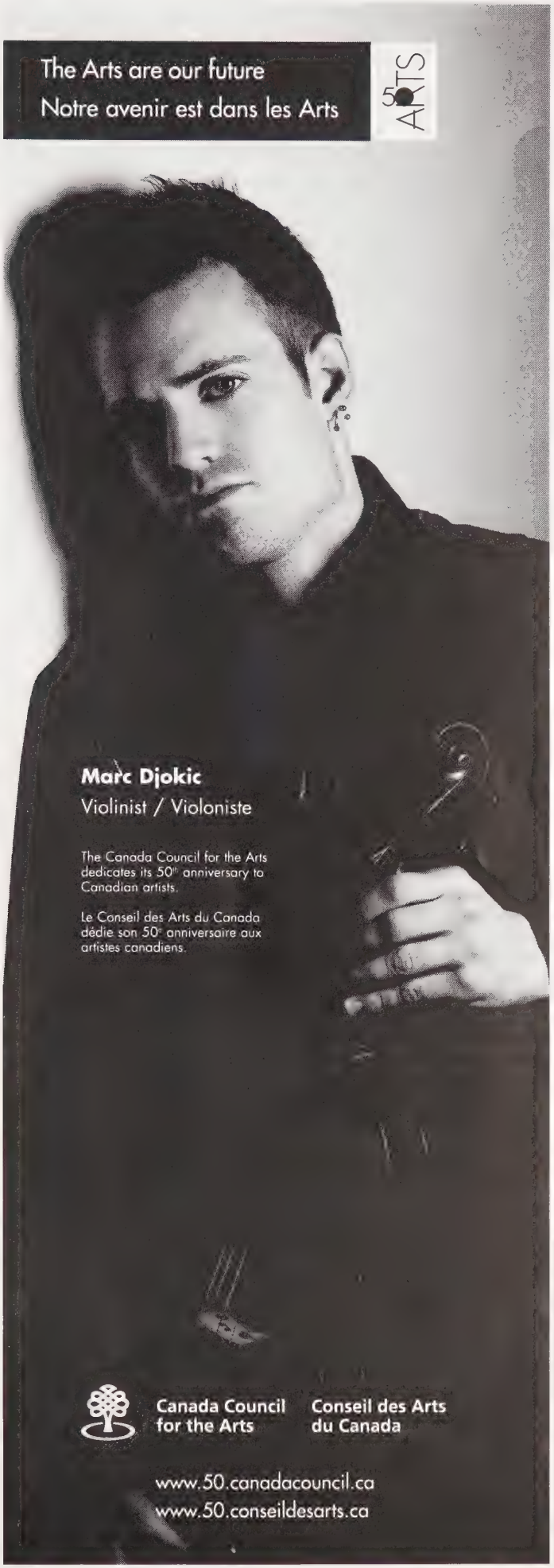
He is always there in his store,
the grocer and his cha-cha-cha.
Go to the corner and you'll see him
and, ever courteous, he will serve you.

Run quickly there and
you'll see him with his money
on the other side of the counter
so kind and helpful.

Grocer, what's going on,
why are you so happy?
I think perhaps it is because
of the latest fashion.

The grocer is dancing,
around the shop he does his dance,
there among the beans and potatoes -
the new rhythm of the cha-cha-cha.

He never stops!
Take a chocolate!
Pay what you owe!



VANCOUVER CHAMBER CHOIR RECORDINGS

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Rise! Shine! Secular and sacred music by the Vancouver Chamber Choir's conductor, Jon Washburn.

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A World Christmas A cultural feast commemorating the birth of Jesus: carols from China, Chile, the Czech Republic, England, Liberia and elsewhere, with Ed Henderson and the Worldfest Ensemble.

The Miracle of Christmas The Choir joins Ancient Cultures in colourful music from Central and South America and traditional Christmas Carols.

Vancouver Chamber Choir
JON WASHBURN, CONDUCTOR

WITH OUR THANKS

The 10 concerts of the Vancouver Chamber Choir's 2006-2007 home season represent only a portion of our annual activities. In addition to regular season performances in the Vancouver area, the Choir gives workshops, produces recordings and presents award-winning educational programs. These endeavours would not be possible without the generosity of individuals, foundations, corporations and government cultural agencies. Their support gives life to the Vancouver Chamber Choir and we gratefully acknowledge them for their continuing support of fine choral music.

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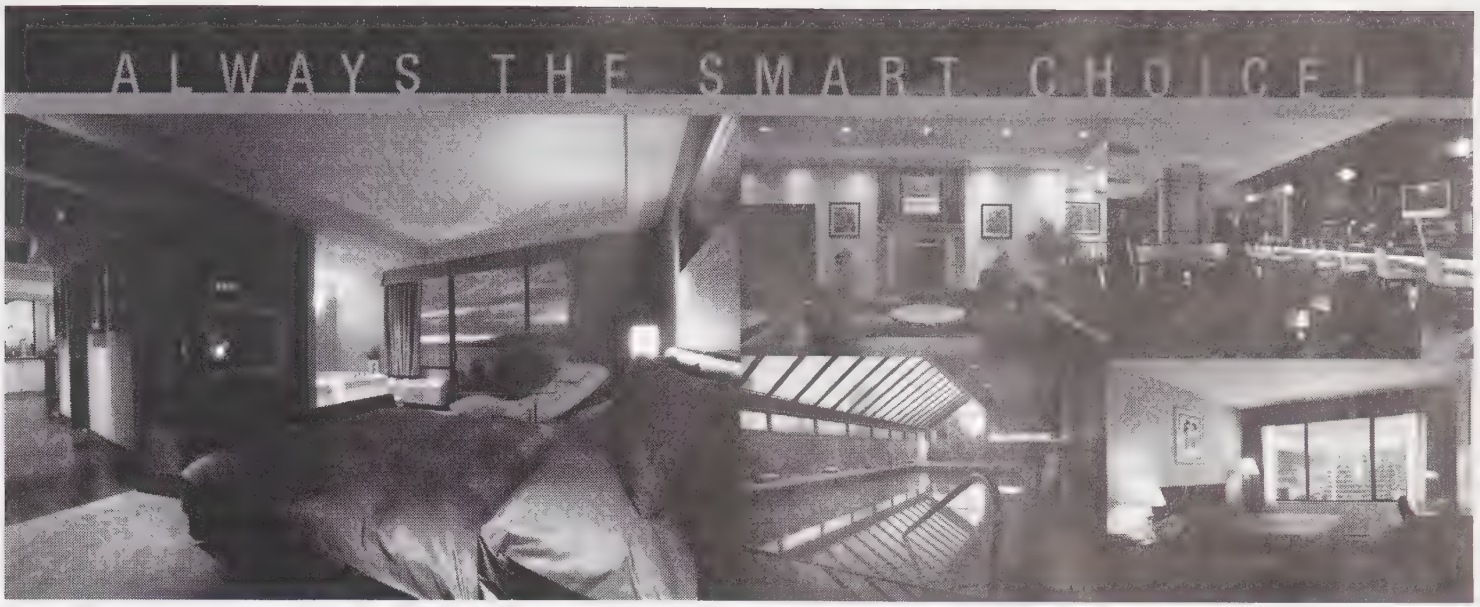
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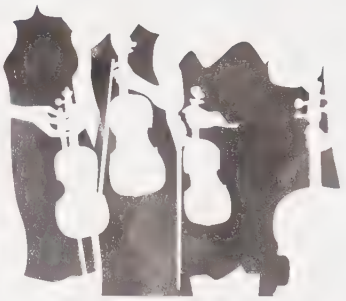
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DEPARTMENT OF
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Convocation Hall
Arts Building
University of Alberta

In Recital

Jeanette Comeau, viola

assisted by
Sarah Ho, piano

Wednesday, March 14, 2007 at 5:00 pm

Program

Sonata for Viola and Piano (1919) — Rebecca Clarke (1896-1979)
1. Impetuoso
2. Vivace
3. Adagio

Élégie (1944) — Igor Stravinsky (1882-1971)

Suite No. 3 BWV 1009 — Johann Sebastian Bach (1685-1750)
Prelude
Allemande
Courante
Sarabande
Bourrée I
Bourrée II
Gigue

Intermission

Der Schwanendreher (1935) — Paul Hindemith (1895-1963)
1. "Zwischen Berg und tiefem Tal"
2. "Nun laube, Lindlein laube"
3. Variationen "Seid ihr nicht der Schwanendreher"

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Comeau.

Ms Comeau is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Leanne Dammann, viola

assisted by
Sarah Ho, piano

Wednesday March 14, 2007 at 8:00 pm

Program

Sonata in E-Flat Major, Op 120 (1894) — Johannes Brahms (1833-1897)
- I. Allegro amabile
- II. Allegro appassionato
- III. Andante con moto; allegro

Suite V in C Minor, BWV 1011 (1720) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotee I and II
- Gigue

Intermission

Concerto for Viola and Orchestra op. post. (ed. Tibor Serly) (1945) — Béla Bartók (1881-1945)
- I. Moderato
- II. Adagio religioso
- III. Allegro vivace

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Dammann.

Ms Dammann is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Memorial Scholarship in Music.

Reception to follow.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Leslie Mahr, viola

Friday March 16, 2007 at 8:00 pm

Program

Arpeggione Sonata — Franz Schubert (1797-1828)
- Allegro moderato
- Adagio
- Allegretto

Assisted by
Sarah Ho, piano

Suite No. 2 in D Minor for Solo Cello (transcribed for viola) — Johann S Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Minuet I
- Minuet II
- Gigue

Intermission

Sonata No. 2 in E Flat Major for Clarinet (transcribed for viola) — Johannes Brahms (1833-1897)
- Allegro amabile
- Allegro appassionato
- Andante con moto

Assisted by
John-Paul Ksiazek, piano

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Jonathan Kilgannon, piano

Tuesday, March 20, 2007 at 8:00 pm

Program

English Suite No. 3 in G Minor, BWV 808 (1720) — Johann Sebastian Bach (1685-1750)
- Prelude
- Allemande
- Courante
- Sarabande
- Gavotte I and II
- Gigue

Sonata in C Hoboken XVI:50 (1794-95) — Franz Joseph Haydn (1732-1809)
- Allegro
- Adagio
- Allegro molto

La Puerta del Vino (1910)
Minstrels (1910)
La Cathedral Engloutie (1910) — Claude Debussy (1862-1918)

Intermission

Sonata No. 2 in B flat Minor, Op. 35 (1837-9) — Frederic Chopin (1810-1849)
- Grave-Doppio Movimento
- Scherzo-Piu Lento
- Marche Funebre (Lento)
- Presto

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Kilgannon.

Mr Kilgannon is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in the Arts Lounge.

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Arts Building
University of Alberta

In Recital

Michelle Davies, clarinet

assisted by
Tom King, piano

Wednesday, March 21, 2007 at 8:00 pm

Program

The Weather Inside (2004)	Don Ross (b. 1959)
First Sonata for Clarinet and Piano (1894)	Johannes Brahms (1833-1897)
Clarinet Concerto (1791)	Wolfgang Amadeus Mozart (1756-1791)
Concerto for Clarinet and String Orchestra (with Harp and Piano) (1947-48)	Aaron Copland (1900-1990)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Davies.

Ms Davies is a recipient of a Jason Lang Scholarship and an Ernest Dalwood Clarinet Prize.

Reception to follow in the Arts Lounge.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Katie Janhsen, trumpet

Assisted by
Judy Loewen, piano

Thursday, March 22, 2007 at 5:30 pm

Program

Trumpet Concerto in E Flat (1803) — Johann Nepomuk Hummel (1778-1837)
- Allegro con spirito
- Andante

Lyric Pieces (1884) — Edvard Grieg (1843-1907)
- Valse-Impromptu
- Melodie
- Elegie

Quintet No. 2 for Brass Quintet (ca. 1905) — Victor Ewald (1860-1935)

With guests
Chelsea Mandrusiak, trumpet
Olwyn Supeene, French horn
Erika Hagen, trombone
Samantha Sobota, tuba

Intermission

Stars in a Velvety Sky (1919) — Herbert Lincoln Clarke (1867-1945)

Pièce en Forme de Habanera (1907) — Maurice Ravel (1875-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Janhsen.

Reception to follow at Earl's on Campus.

Canadian Centre
for
Ethnomusicology

World Music Concert

The Texture and the Weave: Songs in Times of Struggle

Thursday, March 22, 2007
at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Program

The Texture and the Weave: Songs in Times of Struggle

A live folk music documentary that contemplates the persistence of technological change and war from the point of view of the people that live it.

LIVE:
Ann Vriend
Trevor Tchir
David Shepherd
Leah Pessoa
Paul Morgan Donald
Daniel Benjamin Buxton
DOCUMENTARY:
Michael MacDonald

A celebration of the William Sarjeant recording and instrument collections

William Antony Swithin (Bill) Sarjeant
(1935-2002)

The most obvious question, the one I will try to answer for you, is how we come to know the voice of our narrator tonight. Bill Sarjeant was a renowned English trained geologist who took a position at the University of Saskatchewan in 1972. Bill amassed one of the largest private collections of geological literature in the world, was an avid collector of folk songs and instruments, produced radio shows, and donated these shows and his instruments to the *folkwaysAlive!* here at the University of Alberta. With this information and a good imagination you should be able to piece the rest together but these are just details and I'm sure you would prefer a good story.

Bill's long time friend Dave Spalding remembers: " In 1956, as Sarjeant entered graduate school, I arrived in the same department as an undergraduate...and a small repertoire of American folk songs from white and black traditions, picked up from distant rumours of the American folk revival". Dave fondly recalled bringing his guitar on field trips that he and Sarjeant went on as geologists, sharing as many songs as stones. From this seed these songs bloomed into a life time of interest and of searching.

The revival reached British shores and Bill became involved in the Nottingham Folk Workshop. He developed an interest in *a capella* singing and photographing butterflies. Sarjeant was busy working as a geologist, founding the Peake District Mines Historical Society, and attending the early Keele folk festival which introduced many traditional singers alongside contemporary folksingers.

It certainly seems that Bill Sarjeant was a collector, not just of material stuff, but also of experiences. His interest in folk music goes beyond the dates of a performance. It goes beyond the song and digs into the life of the music, the soil from which it may have sprung. In this Sarjeant is a geologist of folk music. He has scoured the landscape of folk recordings and has extracted, from one seam and then another, human history that had become fossilized in sound. Like a scene from a science fiction novel he brought those fossils to life and gave them space so their voice could be heard.

So here we are nearly thirty years after his *Folk Song Sampler* (1978-1979) was first aired in Saskatchewan and Sarjeant has become part of the collections that he cherished. The voice that you are about to hear is the voice of a passionate collector and sharer of songs and the histories that shaped the song as it shaped us. But most of all Bill Sarjeant's voice is a real human voice that cared to tell real human stories of love, hate, joy, sadness, triumph, and loss. These are the real stories of life.



Upcoming World Music Concerts

Join us!

The University of Alberta
Department of Music
and the Canadian Centre
for Ethnomusicology

present

Friday, March 23, 2007
at 8:00 pm
Indian Music Ensemble
Sharmila Mathur, Director

Saturday, March 24, 2007
at 8:00 pm
West African Music Ensemble
Robert Kpogo, Director
with guests
Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance)
accompanied by
Flavio Rojas, Wajjo Drummers

Admission: $15/stud/sen, $20/adult
For ticket information, please contact the Department of Music,
Fine Arts Building 3-82, telephone: 492-0601

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Second Year Winds

Friday, March 23, 2007 at 7:00 pm

Program

Sonata for Flute and Piano (1956-7) — Fancis Poulenc (1899-1963)

Rebecca Hamilton, flute
Tom King, piano

Morceau Symphonique (1888) — Alexandre Guilmant (1837-1911) Arr E Falaguerra

Craig Goueffic, trombone
Judy Loewen, piano

Concerto in D Minor, Op 9, No. 2 (1722) — Tomaso Albinoni (1674-1745)

Matt Jaffray, oboe
Corinne Ludwig, piano

Trumpet Concerto in E-Flat Major (1803) — Johann Nepomuk Hummel (1778-1837)

Sara Mills, trumpet
Judy Loewen, piano

Intermission

"Wake" (An original piece by University of Alberta composition student, 2007) — Martin Hicks (b. 1984)

Rebecca Hamilton, flute
Matt Jaffray, oboe
Janna Trace, clarinet
Michael Morimoto, saxophone
Sara Mills, trumpet
Jackie Szaszkiewicz, French horn
Amy Beinert, euphonium
Craig Goueffic, trombone

Fantasia for Euphonium and Piano (1969) — Gordon Jacob (1895-1984)

Amy Beinert, euphonium
Judy Loewen, piano

Concert-Fantasie — Gustav Cords (1870-1951)

Sara Mills, trumpet
Judy Loewen, piano

Sonata for Saxophone (1945) — Paul Creston (1906-1985)

Michael Morimoto, alto saxophone
Corinne Ludwig, piano

Reception to follow.

Canadian Centre
for
Ethnomusicology

World Music Concert

Indian Music Ensemble

Sharmila Mathur, Director
Ojas Joshi and Dr Seema Ganatra, Instructors
Dr Kamaljeet Bajwa, Volunteer Instructor
Karim Gillani, Graduate Assistant

Friday, March 23, 2007 at 8:00 pm

Convocation Hall

Arts Building
University of Alberta

Department of Music
University of Alberta

Indian Music Ensemble Concert
March 23rd 2007, 8:00 pm
Convocation Hall, University of Alberta

Program

Namaskar and Welcome
Dr. Regula Qureshi

Master of Ceremony
Samantha Sobota & Michael Berger

1) Shiva Stuti
A recital by the vocal class in Raga Yaman 'Dev Dev Mahadev', followed by 'Jayati Jayati' composed in Ektal– 12 counts

2) Music for Relaxation
A slow composition in Raga Yaman, Tintal – 16 counts, played by the Beginner Sitar Class

3) Evening Glory
A composition in Raga Asha Mand, presented by the Senior Instrumental Class

4) Rhythmic Sounds
A presentation of Tintal – 16 counts by Tabla Students

5) Mantra
A presentation of shloka, in Raga Bhupali, in Tintal, presented by Indian Ensemble with various instruments

6) Romantic Experience
A Thumri, in Manj Khamaj, 'Char Din Ki Preet', a classical rendition of a romantic song

7) Eternal Music
An instrumental Improvisation in Raga Jamsamohini – A mesmerizing Raga composed in tintal.

Participants

Shiva Stuti

1) Bhumi Bhojak
2) Nadim Merali
3) Vivian Mendoza
4) Antonio Jose Untalan
5) Cari Friesen
6) Wai Cheung Yip
7) Dr. Kamaljeet Bajwa
8) Karim Gillani
9) Meera Varghese - Flute
10) Ojas Joshi - Tabla

Music for Relaxation

1) Eric Lam
2) Stephanie Szakacs
3) Melaena Grierson
4) Thalia Ip
5) Conor Kelly Ryan
6) Sharmila Mathur
7) Ojas Joshi - Tabla

Evening Glory

1) Nawaaz Nathoo - Sitar
2) Niyati Dhokai - Violin
3) Dr. Seema Ganatra – Sitar
4) Rohan Bhogal – Tabla

Rhythmic Sounds

1) Samantha Sobota
2) Jeevin Johal
3) Katrina Campos
4) Michael Berger
5) Grace Chapman
6) Tara Talwar
7) Corey Rolph
8) Christeve Cheng
9) Ojas Joshi

Mantra

1) Bhoomi Bhojak - Vocal
2) Dr. Kamaljeet Bajwa – Vocal
3) Christine Oro – Sitar
4) Sharmila Mathur – Sitar
5) Niyati Dhokai – Violin
6) Meera Varghese– Flute
7) Vivian Mendoza – Flute
8) Eric Lam – Cello
9) Katrina Campos – Tabla
10) Ojas Joshi – Tabla

Romantic Experience

1) Dr. Kamaljeet Bajwa – Vocal
2) Ojas Joshi – Tabla

Eternal Music

1) Garry Keiller – Guitar
2) Niyati Dhokai – Violin
3) Dr. Seema Ganatra – Sitar
4) Ojas Joshi – Tabla
5) Sharmila Mathur – Sitar



If Music
is an important part
of your life...

Join us!

The University of Alberta Department of Music
and the Canadian Centre for Ethnomusicology
present the

West African Music Ensemble

Robert Kpogo, Director
with guests
Wajjo Drummers, steel pan,
Olga Dominguez (Haitian voodoo dance)
accompanied by Flavio Rojas, Wajjo Drummers

Admission: $15/stud/sen, $20/adult
For ticket information, please contact the Department of Music,
Fine Arts Building 3-82, telephone: 492-0601

World Music Summer Courses

Music 102 Introduction to World Music

Music X44 West African Music Ensemble
Meeting for Departmental consent
will be held at first day of class

For more information, please contact
the Department of Music, Fine Arts Building 3-82
University of Alberta, Edmonton, AB T6G 2C9
Telephone: 492-0602
Fax: 492-9246
Web address:
http://www.ualberta.ca/music

DEPARTMENT OF
MUSIC

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Stefanie Wermann, flute

Assisted by
Judy Loewen, piano

Saturday, March 24, 2007 at 6:00 pm

Program

Concerto in D Minor, Wq 22 H 425 (1747) — Carl Philipp Emanuel Bach (1714-1788)
- Allegro
- Un poco - Andante
- Allegro di molto

Sonata for Flute and Piano (1968) — Otar Taktakishvili (1924-1989)
- Allegro cantabile
- Aria - Moderato con moto
- Allegro scherzando

Medieval Suite for flute and piano (1981) — Katherine Hoover (b. 1937)
- Virelai
- On the betrothal of Princess Isabelle
- Demon's Dance

Sonata for Flute and Piano, Op.14 (1960) — Robert Muczynski (b.1929)
- Allegro deciso
- Scherzo - Vivace
- Andante
- Allegro con moto

Ms Wermann is a recipient of a Beryl Barns Memorial Award (Undergraduate).

Reception to follow in Fine Arts Building 2-15.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Lindsay Elford, flute

Sunday, March 25, 2007 at 3:00pm

Program

Duo for Flute and Piano (1971) — Aaron Copland (1900-1990)
I. Flowing
II. Poetic, somewhat mournful
III. Lively, with bounce

Tom King, piano

Sonatine (1943) — Henri Dutilleux (b. 1916)

Tom King, piano

Intermission

Sonata in E Minor, BWV 1034 (c.1724) — Johann Sebastian Bach (1685-1750)
I. Adagio ma non tanto
II. Allegro
III. Andante
IV. Allegro

Ryan Ronksley, guitar

Quartet in A Major, K.298 (1786-7) — Wolfgang Amadeus Mozart (1756-1791)
I. Andantino con Variazioni
II. Menuetto / Trio
III. Rondo: Allegretto grazioso

Amy Kao, violin
Jeanette Comeau, viola
Karyn Robertson, cello

This recital is presented in partial fulfillment of the requirements for the Bachelor of Music degree for Ms Elford.

You are invited to a reception following the recital in Fine Arts Building 2-15.

BONES & CONES

Monday March 26, 2007 Studio 2-7 FAB U of A

Duet # 4.....Otto Nicolai (1810-1849)
III. Rondo

Olwyn Supeene Jenny Reimer, horns

Sonata #2.....Luigi Cherubini (1760-1842)

Jackie Szaszkiewicz, horn Eileen Kim, piano

Concertino op. 4.....Ferdinand David (1810-1873)
I. Allegro Maestoso

Sonatine.....Jacques Casterede (b. 1926)
II. Andante Sostenuto

Erika Hagen, trombone Tom King, piano

Rendezvous de Chasse.....Gioacchino Rossini (1792-1868)

Sonate for 4 Horns.....Paul Hindemith (1895-1963)
I. Fugato – Sehr Langsam
II. Lebhaft

Olwyn Supeene Jackie Szaszkiewicz Leif Anderson Stephanie Wichuk, horns

Aria & Polonaise op. 128.....Joseph Jongen (1873-1953)

Audrey Ochoa, trombone Tom King, piano

Six Trios.....Anton Reicha (1770-1836)
I. Lento
VI. Finale – Allegro Scherzando

Gerald Oncuil, Jenny Reimer, Stephanie Wichuk, horns

Trombone Quartet (1977).....Walter Ross (b. 1936)
I. Intrada

Suite for Four Trombones (1967).....David Gow (1924-1993)
III. Valse Triste
I. Prelude

Four for Four (1986).....Brian Lynn (b. 1954)
II. Andante
I. Allegro Moderato

David Galloway Craig Goueffic Erika Hagen John McPherson
Audrey Ochoa Christopher Taylor, trombones
Amy Beinert Lawrence Dommer, euphoniums
Samantha Sobota, tuba

RECITAL

March 26, 2007

All Saints' Cathedral - 8:00pm

Anthony Bacon - Cello
Jeremy Spurgeon - Piano

Johann Sebastian Bach
(21 March 1685 - 28 July 1750)

Suite No. 1, S. 1007 In G Major
-Prelude
-Allemande
-Courante
-Sarabande
-Menuette
-Gigue

Lukas Foss
(15 August 1922)

'Capriccio'

Gabriel Urbain Faure
(12 May 1845 - 4 November 1924)

'Elegy'

Karl Davydov
(15 March 1838 - 26 February 1889)

'At the Fountain'

-INTERMISSION-

Antonin Leopold Dvorak
(8 September, 1841 - 1 May 1904)

Cello Concerto in B minor, Opus 104
I. Allegro
II. Adagio, ma non troppo
III. Finale: Allegro Moderato

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Leigh-Anne Rattray, flute

Assisted by
Tom King, piano

Tuesday, March 27, 2007 at 8:00pm

Program

Sonata in D Major for Flute and Piano, Op. 94 (1942-1943) — Sergei Prokofiev (1891-1953)
- I. Moderato
- II. Scherzo
- III. Andante
- IV. Allegro con brio

Intermission

Thoughts, for Solo Flute (1969) — Thom David Mason (b. 1941)

Sonate, pour Flute, Alto et Harpe (1915) — Claude Debussy (1862-1918)
- I. Pastorale
- II. Interlude
- III. Final

Lo Stesso Trio
Leigh-Anne Rattray, flute
Leanne Dammann, viola
Laura Neeland, harp

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Rattray.

Ms Rattray is a recipient of a Beryl Barnes Memorial Award (Undergraduate), a Jason Lang Award and a Lloyd Thomas Award in Music.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Christine Eggert Jones, piano

Thursday, March 29, 2007 at 7:00 pm

Program

Sonata in A Minor, Op. post 143, D. 784 (1823) — Franz Schubert (1797-1828)
- Allegro Giusto
- Andante
- Allegro Vivace

Toccata in E Minor, BWV 914 (1706-1710) — Johann Sebastian Bach (1685-1750)

Gnomenreigen, from *Zwei Konzertetudien* (1861-3) — Franz Liszt (1811-1886)

Intermission

Ballade (1894) — Amy Cheney Beach (1867-1944)

I Leap Through the Sky With Stars (1994) — Alexina Louie (b. 1949)

Piano Phase (1967) — Steve Reich (b. 1936)

With guest
Jonathan Hamill, piano

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Eggert Jones.

Ms Eggert Jones is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Lang Scholarship.

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Caitlin Smith, cello

Assisted by
Corinne Ludwig, piano

Friday, March 30, 2007 at 8:00 pm

Program

Sonata No. 6 in B-Flat Major (1739) — Antonio Vivaldi (1678-1741)
- Largo
- Allegro (non troppo)
- Largo (doloroso)
- Allegro (spiritoso)

Suite per Violoncello (1926) — Gaspar Cassadó (1897-1966)
- Preludio – Fantasia
- Sardana (Danza)
- Intermezzo E Danza Finale

Intermission

Violincello Concerto in B Minor, Op. 104 (1894-95) — Antonín Dvořák (1841-1904)
- Allegro
- Adagio ma non troppo
- Finale. Allegro moderato

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Smith.

Ms Smith is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Jason Lang and Frantisek Cikanek Memorial Awards.

Reception to follow in the Arts Lounge.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

Music At Noon
Student Recital Series

Monday, April 2, 2007 at 12:00 noon

Program

Quintet No. 2 (1908) — Victor Ewald (1860–1935)
I. Allegro Risoluto

Katie Janhsen, trumpet
Chelsea Mandrusiak, trumpet
Olwyn Supeene, horn
Erika Hagen, trombone
Samantha Sobota, tuba

Signore Ascolta from *Turandot* (1926) — Giacomo Puccini (1858–1924)

Sonja Zakanji, soprano
assisted by
Jessica Robertson, piano

Miroirs (1905) — Maurice Ravel (1875–1937)
IV. Alborada del gracioso

Eileen Kim, piano

Suite for Tuba and Piano (1966) — Vaclav Nelhybel (1910–1996)
I. Allegro Marcato
IV. Slow
V. Allegro con bravura

Samantha Sobota, tuba
assisted by
Judy Loewen, piano

Trio for Oboe, Horn and piano in A Minor, Op. 188 (1886) — Carl Reinecke (1824–1910)
III. Adagio
IV. Finale: Allegro ma non troppo

Matt Joffray, oboe
Jackie Szaszkiewicz, horn
Rover Lai, piano

Frauenliebe und Leben (1840) — Robert Schumann (1810–1856)
II. Er, der Herrlichste von allen

Lisa Bromley, mezzo soprano
Christine Jones, piano

"American" String Quartet, Op. 96 (1893) — Antonín Dvořák (1841–1904)
I. Allegro ma non troppo
II. Lento

Daniel Gervais, violin
Deborah Chang, violin
Leslie Mahr, viola
Martin Kloppers, cello

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Ross Urquhart, guitar

Thursday, April 5, 2007 at 5:00 pm

Program

Vals No. 3	Augustín Barrios Mangoré
Vals No. 4	(1885-1944)
Confesíon	
Choro de Saudade	
Aire Popular Paraguayo	
Oración	
Junto a tu Corazón	
Mazurka Appasionata	
La Catedral	

Intermission

Vals No. 1	Antonio Lauro
Vals No. 2	(1917-1986)
Vals No. 3	
Tango en Skaï	Roland Dyens
Syracuse	(b. 1955)
Hymne de L'Amour	
Saudade No. 3	
Faire	Andrew York
Sunburst	(b.1958)

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Ashley Clelland, trumpet

Assisted by
Sylvia Shadick-Taylor, piano

Thursday, April 5, 2007 at 8:00 pm

Program

Concerto in D Major — Guiseppi Torelli (1658-1709)
I. Allegro
II. Adagio-Presto-Adagio
III. Allegro

Anthony Bacon, cello

Meditation — Calixa Lavallee (1842-1891)

Concerto for Trumpet — Vittorio Giannini (1903-1966)
I. Allegro energico
II. Andante sostenuto
III. Allergo

Variations on "Vois - tu la neige qui brille" — Jean Baptiste Arban (1825-1889)

Intermission

Concerto in E-Flat Major; Hob.VIIe:1 — Franz Joseph Haydn (1732-1809)
I. Allegro
II. Andante
III. Allegro

Concoctions for Trumpet (for Betty Scott) — John Cheetham (b.1939)
I. Velociped
II. Innoculum
III. Polemix
IV. Ecologue
V. Redumdrum
VI. Frenzoid
VII. Entreaticle
VIII. Dictumn

Kleine Suite for 3 Trumpets — Otto Ketting (b.1935)
II. Aria, lento and cantabile
III. Potpourri, allegro moderato

Brian Moyer, trumpet
Ian Burgess, trumpet

They Kept Bach's Head Alive — Bob Tildesley

Steve Frise, guitar
Khi Mattu bass
Ian Morris, drums

I Remember Clifford — Benny Golson (b.1929)

Steve Frise, guitar
Khi Mattu, bass
Ian Morris, drums

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Clelland.

Reception to follow.

DEPARTMENT OF
MUSIC

Muttart Hall, Alberta College
10050 MacDonald Drive, Edmonton

In Recital

Laura Neeland, harp

Friday, April 13, 2007 at 8:00 pm

Program

Songs of Nymphs (1988) 2. Reflection	Marjan Mozetich (b. 1948)
Concerto in B-Flat (1739) I. Andante Allegro	George Frederic Handel (1685-1759)
Cocorná	Alfredo Rolando Ortiz
Waltzes and Promenades (1977)	John Marson (1932-2007)

Elise Neeland, harp

Intermission

Variations sur un thème dans le style ancien (1910-11)	Carlos Salzedo (1885-1961)
Chanson dans la nuit (1927)	Carlos Salzedo (1885-1961)
Marguerite at the Spinning-Wheel	A Zabel
Trio Sonata for Flute, Viola and Harp (1915) Pastorale : Lento, dolce rubato Interlude : Tempo di minueto Finale : Allegro moderato ma risoluto	Claude Debussy (1862-1918)

Lo Stesso Trio
Leigh-Anne Ratray, flute
Leanne Dammann, viola

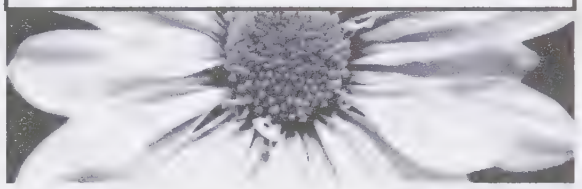
This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Neeland.

Ms Neeland is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship in Music.

Reception to follow in Room 101.

In Recital:
Erika Hagen, Trombone

April 21, 2007 - 5:00 pm
Studio 27 - Fine Arts Building
University of Alberta



Guest Performer:
Mikayla Hagen, Piano

Assisted by:
Judy Loewen, Piano
"The Five Thirty Fives", Brass Quintet

Sonata — Georg Philipp Telemann (1681-1767)
- II. Allegro
- III. Andante
- IV. Vivace

Piece for Trombone and Piano — Joseph Guy Ropartz (1864-1955)
- Lento
- Allegro

Elegy for Mippy II (1950) — Leonard Bernstein (1918-1990)

Intermission

"The Five Thirty Fives"

Quintet No. 2 — Victor Ewald (1860-1935)
- I. Allegro Risoluto

Concertino — Ferdinand David (1810-1873)
- II. Andante Marcia Funebre
- III. Allegro Maestoso

Special Guest - Mikayla Hagen

Sailing by Moonlight — Joan Last (1908-)

Penguins — Linda Niamath (1939-)

Sonatine — Jacques Casterede (1926-)
- II. Andante Sostenuto
- III. Allegro

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Melody Yong, piano

Saturday, April 21, 2007 at 8:00 pm

Program

French Suite No. 5 in G Major (1722) — Johann Sebastian Bach (1685-1750)
- Allemande
- Courante
- Sarabande
- Gavotte
- Bourree
- Loure
- Gigue

Wandererfantasie (1822) — Franz Schubert (1797-1828)
- Allegro con fuoco ma non troppo - Adagio - Scherzo - Allegro

Intermission

Ten Preludes, Op. 23 (1901-03) — Sergei Rachmaninov (1873-1943)
- Prelude No. 2 in B-Flat Major
- Prelude No. 4 in D Major

Suite Op. 14 (1916) — Béla Bartók (1881-1945)
- I. Allegretto
- II. Scherzo
- III. Allegro molto
- IV. Sostenuto

Miroirs (1904-05) — Maurice Ravel (1875-1937)
- IV. Alborada del gracioso (Song of the Jester)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Yong.

Ms Yong is a recipient of a Universiade '83 Undergraduate Scholarship, a Peace River Pioneer Memorial Scholarship in Music, a Ernest B. Lejano Scholarship in Piano Performance and a Louise McKinney Post-Secondary Scholarship.

Reception to follow.

DEPARTMENT OF
MUSIC

Studio 27
Fine Arts Building

In Recital

Beth Hawryluk, flute

Assisted by
Tom King, piano
and
Megan Kan, harp

Sunday, April 22, 2007 at 2:00 pm

Program

Fantaisie pour flûte et piano (1913) — Georges Hüe (1858-1948)

Suite in C Minor for Flute and Piano, S. 997 (c. 1740) — Johann Sebastian Bach (1685-1750)
I. Preludio
II. Fuga
III. Sarabande
IV. Gigue/Double

Intermission

Mei per Flauto Solo (1962) — Kazuo Fukushima (b. 1930)

Sonata in D Major for Flute and Basso Continuo — Leonardo Vinci (1690-1734)
I. Adagio
II. Allegro
III. Largo
IV. Tranquille
V. Allegro

Megan Kan, harp

Reception to follow in FAB 2-15

DEPARTMENT OF
MUSIC

Convocation Hall
Arts Building
University of Alberta

In Recital

Rover Lai, piano

Sunday, April 22, 2007 at 8:00 pm

Program

Piano Sonata in E-Flat Major, Hob.XVI:49 (1790) — Joseph Haydn (1732–1809)
- I. Allegro
- II. Adagio e cantabile
- III. Finale: Tempo di Minuet

Rondo capriccioso in E Major, Op. 14 (1830) — Felix Mendelssohn (1809–1847)

Intermission

Sonatine (1905) — Maurice Ravel (1875–1937)
- I. Modéré
- II. Mouvement de Menuet
- III. Animé

Rhapsody in C Major, Op. 11. No. 3 (1902) — Ernõ Dohnányi (1877–1960)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Mr Lai.

Mr Lai is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Peace River Pioneer Memorial Scholarship in Music

Reception to follow.

DEPARTMENT OF
MUSIC

Convocation Hall

Arts Building
University of Alberta

In Recital

Akiko Tani, piano

Wednesday, April 25, 2007 at 5:00 pm

Program

Sonata in A Major, K.113 (c.1749)
Sonata in F-Sharp Minor, K.25 (c.1738)
Sonata in F Major, K.446 (c.1755)
Domenico Scarlatti (1685-1757)

Sonata in E-Flat Major, Op.31, No. 3(1802)
I. Allegro
II. Scherzo: Allegretto vivace
III. Menuetto: Moderato e grazioso
VI. Presto con fuoco
Ludwig van Beethoven (1770-1827)

Intermission

Le Tombeau de Couperin (1914-17)
I. Prelude
II. Fugue
III. Forlane
IV. Rigaudon
V. Menuet
VI. Toccata
Maurice Ravel (1875-1937)

This recital is presented in partial fulfilment of the requirements for the Bachelor of Music degree for Ms Tani.

Ms Tani is a recipient of a Beryl Barns Memorial Award (Undergraduate) and a Thelma Johannes O'Neill Memorial Scholarship.

Celloboe Extravaganza

Friday, April 27th
8 PM at Convocation Hall

Featuring
Matt Jaffray -Oboe
John Fedor – Cello

Assisted by
Corinne Ludwig and
Kathleen Ludwig

Cello Sonata No.5 — Antonio Vivaldi
- I. Largo
- II. Allegro
- III. Largo
- IV. Allegro

Oboe Sonata — Gordon Jacob
- I. Lento
- II. Allegro molto vivace
- III. Adagio
- IV. Allegro giocoso

Variationen uber: "La ci darem la mano" — L. V. Beethoven

Special Guests:
Alyssa Miller – Oboe
Eric Wolfe-Gordon – English Horn

Intermission

Variationen uber Mozart thema "Don Giovanni" — *Franz Danzi*

Piece en Forme de Habanera — Maurice Ravel
Transcribed for oboe by Fernand Gillet

Sonata for Bassoon and Cello, K. 292 — W. A. Mozart
Transcribed for oboe by Alan Hawkins
- I. Allegro
- II. Andante
- III. Allegro

Reception to follow in Arts Lounge